Saturday Review

75c

January 10, 1976

1976 World Travel Issue

* Bicentennial Photo Contest/List of Winners

* World Travel Calendar

* 200 Best Bets of the Bicentennial

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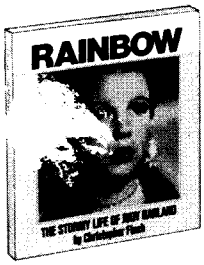

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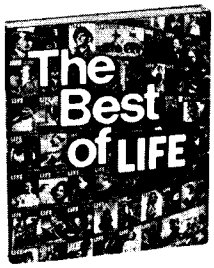

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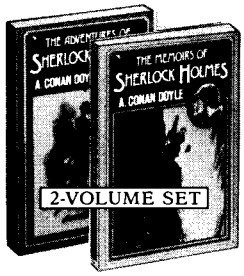

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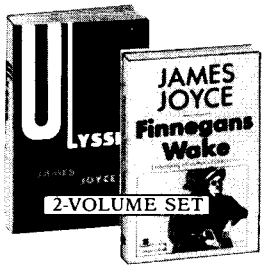

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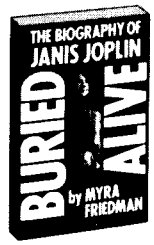

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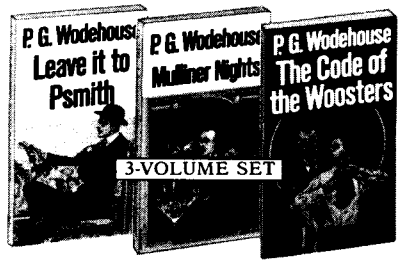

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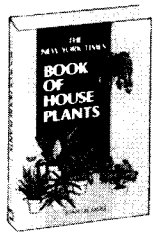

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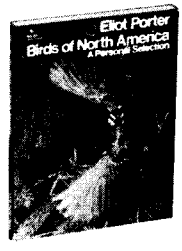

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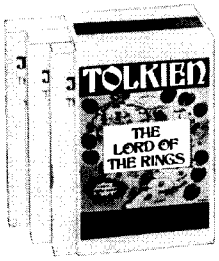

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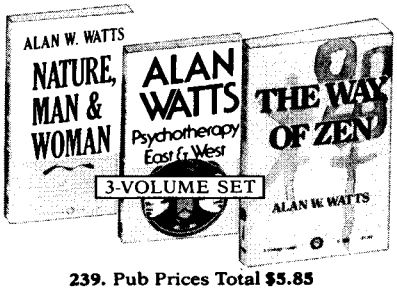

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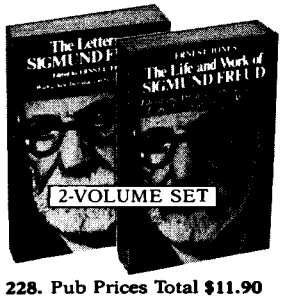

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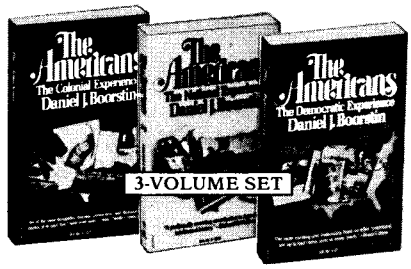

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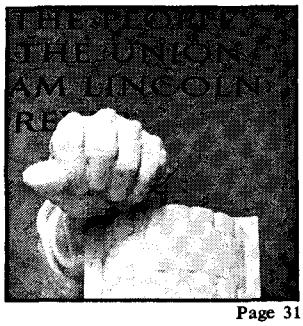

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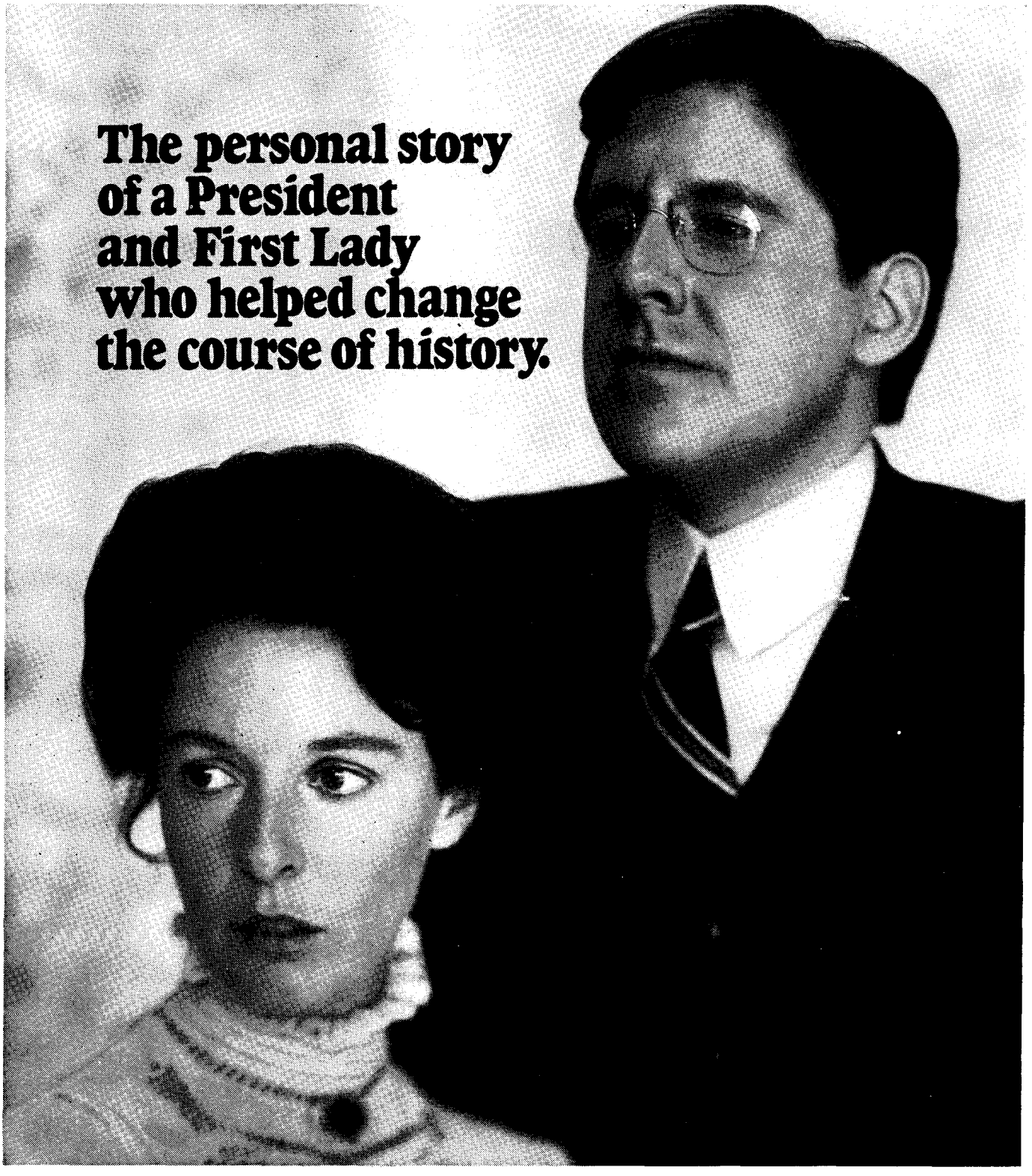

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The Serendipitous Arena

The big gift of the Founding Fathers to the American people was a political environment in which good things were likely to happen, not because political rulers might be benevolently inclined, but because the conditions were auspicious for creative surges. The Founding Fathers were not fearful of the confusions and chaos that were often inherent in an open society. For beneath all that confusion were the energizing forces that would inevitably lead to progress.

Horace Walpole, the English author and historian who was a contemporary of the early American political philosophers, had a word for it—*serendipity*. The word came out of a fairy tale called *The Three Princes of Serendip*. The princes lived in the best of all worlds; they "were always making discoveries by accident . . . of things they were not in quest of."

In a philosophical sense, the principal achievement of the young Constitution-makers who came together at Philadelphia in 1787 was that they created a serendipitous arena on a national scale. The Founding Fathers knew they could not personally guarantee every person an adventure in serendipity. What they could do, however, was to define and create the basic conditions that favored human growth and development.

In short, the American philosophers understood that the "happy accidents" of history are not entirely accidental. Historical windfalls are more apt to occur under some sets of circumstances than others. Ralph Waldo Emerson some years later described the process very adequately when he said that "shallow men believe in luck; wise and strong men believe in cause and effect."

A striking example is Charles Darwin's supposedly "instinctive" grasp of the theory associated with his name. The concept came to him in a flash while he was riding in his carriage. But behind that sudden bolt of discovery were long years of painstaking observation and massive note-taking. The accumulated material had seeped into his subconscious, where it underwent constant sorting and evaluation. The flash discovery, in short, was the culmination of sustained creative thought. Goethe, writing to Eckermann, made a similar point about Shakespeare's *Hamlet*, which had come to the author almost fully formed. The general terrain for the play had been carefully and thoroughly explored. The subconscious filled slowly; then came the spillover and the rush of creative energy.

Every great scientific-research center is an exercise in serendipity. The scientist does not have a highly specific line of attack or even a firmly fixed objective. The process involves the interaction of a trained mind with multiple possibilities and combinations that are brought within range of observation and control. The laboratory is more a gestation center than a workroom where everyone can tell you precisely what she or he intends to discover. Many of the important findings that come out of these laboratories are unplanned and even unexpected.

IN THE SAME SENSE, no nation will burst upon fortuitous discoveries or salutary happenings without thoroughgoing preparation. The good society, as the Founding Fathers envisioned it 200 years ago, is a propitious society. It becomes propitious, not because of good laws alone, but because the citizens have the right to probe and push, and to ask all sorts of unseemly questions. Such questions enable them to reach out for a better and more creative life than they—or anyone else—have ever known.

Autocratic governments are not designed for serendipitous adventures. They are terrified of anything that smacks of disarray. They abhor surprise. They try to anticipate all the contingencies that could represent a personal threat to the rulers. In their own inimical way they try to be too neat. "I suspect," George F. Kennan said in a talk on totalitarianism some 20 years ago, "that a neurotic sense of tidiness in political arrangements can be a great danger to any society." Americans are lucky, he said, to live in sectional diversities with varied forces contending for political power. The pulling and the mauling, the flux and the swirling dust of an open society, are untidy enough to reassure a George Kennan who would look beyond the murk to the possibilities for creative splendor.

In America today, we seem to be drifting away from the requirements of a serendipitous arena. Neatness is getting in the way of access. Options that were intended for the people are being monopolized by government. Office-holders presume to decide how much Americans may know about the operations and aims of the government. They use terms like "executive privilege" and "considerations of national security" when what they really mean is that they do not wish their personal decisions or actions to be subjected to legitimate scrutiny.

Openness and serendipity go together. They are the parents of good news and good luck. They can be a source of regeneration for our next 200 years. N.C.

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Letters From Readers

Braziliana

I was dismayed by the uninspired articles on Brazil ("Brazil: Face of the Future—Hope of a Continent," October 18). . . . Showing Brazilians the courtesy of learning a little Portuguese and . . . learning a little about Brazilian culture seem never to have occurred to your intrepid traveler. "Realizing a Miracle" is even more depressing. Brazil's interior is referred to as hollow presumably because it is not yet covered with concrete and buildings billowing black smoke. . . .

Greta Nilsson
Media, Pa.

How could *SR* fail to see the close correspondence of Brazil's rapid economic advances, Brasília's unimaginative architecture, and the torture chambers of the right-wing military regime with, respectively, Germany's economic recovery in the Thirties, Hitler's Reich Skanzlei, and the Gestapo torture chambers?

Peter Joosten
Alexandria, Va.

A U.N. report of the political torture in Chile . . . is similar to many I've read of the suppression in Brazil. Perhaps you can send your "traveler" Horace Sutton and the other writers who admire the present dictatorship in Brazil to Chile. They can then tell us about the great progress taking place there.

George J. Cooper
Daly City, Calif.

Is it possible for you to tell me the name and age of the young person on the cover of *SR*'s October 18 issue? And also, where is he from?

Mary Griffin
Alexandria, Va.

I simply loved the photography done on the Brazilian boy used for the October 18 cover. Unfortunately, the magazine had pasted to this glorious photo my address label. If this did not happen, I would have gladly framed the photowork. Please accept my sincere congratulations for capturing such a still photo with so much expression and love. . . .

Jack C. La Tocca
Sacramento, Calif.

How timely in the eyes of Litton Industries are your articles on Brazil since they coincide day and date with our signing of the world's largest aerial resources survey to cover all of Brazil. . . . Aero Service has worked since 1919 at such surveys in more than 70 countries and has had a great deal to do with telling Third World and developing nations exactly what earth resources they possessed with which to put substance under the dreams of nationhood.

Col. Barney Oldfield, USAF (Ret.)
Litton Industries, Inc.
Beverly Hills, Calif.

Horace Sutton's fine piece "Flying Down to Rio" has so brightened my day that I want to ask you a question. Was he a staff writer at the Army News Service during World War II? . . .

Margaret Bremner Hanson
Fort Collins, Colo.

Horace Sutton replies: (1) *Saturday Review* has no illusions about the current government in Brazil. It is a military-controlled regime that brooks no opposition by Communists or those whom it believes to be Communists. Certainly it is repressive, and, as we stated, the military is not always in full control of the intelligence and police. But Brazil has an enormous potential, and it is the first nation to have the chance to step over the line from undeveloped to developed. However politically repressive, the current government has not impeded the surge toward massive economic development. It was this energetic thrust that led us to portray Brazil as the hope of an otherwise troubled continent. The current government may not be the face of the future, but economic stability and the chance to lift its people out of poverty and illiteracy is, hopefully, the future's prospect.

To equate Brazil with Chile because they have a common border is like putting France in the same political basket as Spain. And to compare Brazil and the architecture of Brasília, its capital, with Hitler's Germany is hyperbole beyond reality. Brasília was spawned during the regime of President Kubitschek, a centrist. The architecture is largely by Oscar Niemeyer, who leans to the far Left. Whatever the politics of its creators, Brasília, as a design, is in the modern idiom and is considered bold, imaginative, and creative. As a capital city, it has nothing to do with a military regime that came a decade and a half after it was built, nor has it anything in common with the heavyhanded architecture spawned in the Fascist eras in Germany and Italy.

The location of the capital in the so-called hollow center of Brazil was an attempt to develop the central part of the nation, which is rich in raw materials. While developing the outback might not prove popular with doctrinaire environmentalists, it is a constructive way of making a prosperous nation out of a poor one, providing Brazil with a priceless opportunity to solve its problems of poverty, illiteracy, and their concomitant ills.

(2) The boy on the cover is about 12 years old and lives in Fortaleza. The photographer has agreed not to reveal his name.

(3) I was not an army staff writer in World War II.

"Happy anniversary. Pass it on."

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Top of My Head

by Goodman Ace

Can We Afford Our Government?

If your butler, or chauffeur, gardener, swimming-pool attendant, the captain of your yacht, or any of your help ask for an 8.66 percent raise, don't give it. Give only a 5 percent raise. That's what President Ford did when his pay advisers suggested an 8.66 percent increase in order to meet the sharp rise in the cost of living. Ford said 8.66 was inflationary. So the President passed out 5 percent raises to all the help, including members of Congress, although he has often indicated that the Democratic Congress was no help. Congressmen's pay has risen from $42,500 to $44,625.

Congress, you've come a long way, baby. Especially when you consider that members of the First Congress, in 1789, received six dollars a day. At six bucks a day, you can bet your sweet life those first congressmen didn't take off the whole month of August or whenever President Washington went to Camp David.

The current raises also went to Cabinet members, who were making $60,000 a year; to the Chief Justice of the Supreme Court, whose salary is $62,000; to the Speaker of the House, who makes $62,500; and to several thousand other executive officials and federal judges. The salary hike also went to our $62,500 Vice-President. Raises for all the help—upstairs and downstairs.

And to prove how earnest our President is about his intention to Whip Inflation Now (and then), Mr. Ford excluded himself from the 5 percent raise and will try to make do on his Presidential salary, $200,000 a year. A huge salary but reasonable. How else might we attract to the highest office in the land any Presidential candidate who, with courage and foresight, a touch of genius, and some fancy footwork, can run our economy into a $60 billion deficit?

A 5 percent raise was also added to the $60,000 annual pension fund of Richard Nixon, making it $63,000. This does not represent our ex-President's full annual income. Some time ago the Appropriations Committee allotted Mr. Nixon in retirement $96,000 for staff salaries and an extra $54,000 for "communications." I imagine that's to communicate tricky football plays to the coach of the Washington Redskins.

Anyway, that annual pension comes to a very grand total of $213,000, not counting an extra appropriation for Secret Service. Talk about pensions that heads of unions get—peanuts compared with this one. That's some strong union Mr. Nixon belongs to—the LFPA, Living Former Presidents of America.

So it would seem that a man living the luxurious life at beautiful Casa Pacifica would be satisfied to spend his years in plush surroundings. Therefore, I was amazed when I read an AP story in *The New York Times* stating that plans were being formulated to move our ex-President from San Clemente to New York City. The report stated that Mr. Nixon, at a meeting held at his home, had discussed the idea with friends Charles G. Rebozo, Robert T. Abplanalp, and former Attorney Gen. John Mitchell. The story indicated the reason for the move was the hope that Mr. Nixon would "have greater communication with national and international leaders." The plan did not mention whether the "communications" would be taped.

Hoping to avert this cataclysmic move, I immediately sent a letter to *The Times*, which was printed. In it I said I was dismayed to read about this plan to move Mr. Nixon to the eastern shore. That would be, I felt, cruel and inhumane punishment. To take a fully pardoned ex-President away from his lush green-swept estate and set him down in Manhattan, where every sidewalk and street is pot-holed and filled with more booby traps than there are in Saigon and Cambodia put together, is harassment beyond the pale.

Of course, New Yorkers would welcome Mr. Nixon to their city. After all, he would be one of the very few newcomers whose prime purpose is not just to get on the welfare rolls. If he came, a couple of hundred dollars a month would be saved. Not a windfall, but if you know how bare our cupboard is, you can realize how enraptured our Mayor Beame would be.

I am not really digressing, just trying to keep from thinking about that $213,000 pension for the care and feeding and communicating of ex-Presidents. In these hard times the question is, Can we afford to keep our ex-Presidents in the style to which they were not accustomed before becoming ex-Presidents?

A thought suddenly occurs. (I wish it hadn't.) With our country's seemingly insoluble financial difficulties, wouldn't it be more propitious, certainly more profitable, if we elected Gerald Ford our next President? If we don't, we will have two ex-Presidents on pensions, with staff salaries and communications costing us a total of $426,000 a year. It's something to think about—lightly. □

"I'm going out. Do you need any art supplies?"

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Manner of Speaking

by John Ciardi

Breakfast on the Brink

My wife subscribes to *The New York Times*. She went to the University of Missouri School of Journalism in the early Pleistocene and there contracted *The Times* as a chronic condition. She reads those good gray sheets as an astrologer reads the sky, in a profession of mysticism.

The bill comes to $125 a year, but I am happy to encourage her. In the service of her faith, she kens all, passing on to me, encapsulated, all that is for my good. I no longer have to read all of everything. It is easily worth $125 a year to be freed from reading *The Times*.

By my best calculation, it takes 48 hours to read the daily *Times* and two months to read the Sunday edition. A *Times* reader is forever at least half-a-world behind himself with no hope of catching up. Even a skip-reader, once freed of his assignment, could build a second career in the time he saves. The freed man's day begins in possibility.

My wife's day, however, begins not with the headlines, but on the second page of Part Two. The *Times* obituary page is her table of breakfast surprises.

"Oh," she will begin, "Dexter died!"

Dexter, as nearly as I can recall, was a senior member of Martin Van Buren's Cabinet. "How old was he?" I ask.

"Ninety . . ." She looks at the page. "Ninety-three."

"A nice sense of timing," I say through my coffee cup. "Why do you sound so surprised?"

"I *liked* him," she says. The sweetness of her non sequitur is an anciently structured thing. Like Basque, it has its own idiom and is related to nothing around it. The act of *liking* someone excuses that person from doing fieldwork in mortality.

Not all of her mourning list runs to exclamation. She doesn't *like* everyone. Often her tone is, if I may call it that, a dead flat declarative, and she sounds it without lifting her head from the page. "Bill Boston died," she will say.

"Hm."

"He was 59."

"*De mortuis nil nisi bonum*, the dog."

She looks up. "Can't you let up?" she says. "He's dead."

I pour another cup of coffee. "I don't expect to improve my character by dying. And I foresee no personal interest in surviving opinion. There do remain to be honored certain reasoned habits of observation. As an observation in reason, not subject to mortal alteration, Bill Boston, deceased, was a cheat, a liar, and a welsher in no way fit to be dog meat, God rest his soul in a kennel."

"Well, he's dead now."

So he is. And though *dead now* cannot bring back the destroyed years, it does start them toward an irrelevance. There is a statute of limitations. How many rivers of tears and blood flowed from the Roman Empire? They are beyond feeling now. Dogs die, too, and are forgotten, and let that be mercy.

But she has dropped the subject. She knows how I feel about Bill Boston and needs no review. What she wants is to surprise me. Somehow death is still news to her, and she wants me to share her surprise that it can happen—well, not, of course, to *us*—but to people we *know*, even to people we *like*.

She forgets that I wrote an elegy for myself 30 years ago in Saipan; wrote it not only with the odds-on probability but also with the certainty that it would become, so to speak, official before I could get it published. Last week I received a check for reprint rights for that poem—one of many it has fetched me, I am happy to say.

How could I have guessed that 30 years after the emotional fact of it, I would be collecting royalties on my own death? Let her be surprised by the necrology: I am surprised to have lived quite as long as I have.

Sometimes her announcements are oblique. "Didn't you have a prof named Craig once?" Her tone is all blue sky and by-the-way.

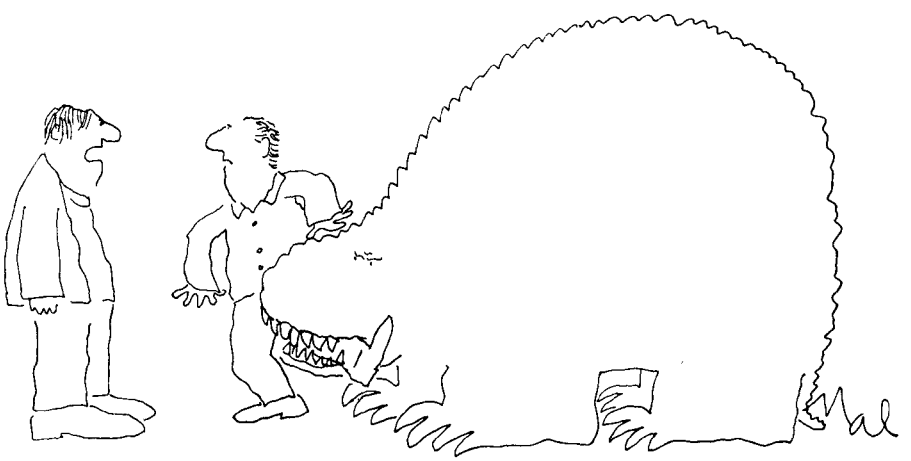
"Piltdown Professor of Theoretical Irrationality at Jurassic U.," I recite. "He was born emeritus, lived to be a fossil in his own time, and died trying to fill the vacuum he himself created."

"Barnaby F. Craig," she reads. "Professor Emeritus, Jurassic U., of cancer. Age 72."

She has scored her surprise. That's the man. But how can it be? I shall be ticking 60 on my next birthday. Thirty-five years ago, when I sat in his class, that man was already mummified. How can I think of myself as of his generation? Almost of his decade?

I reach for a pack of cigarettes on the mantel and find myself looking into the mirror. It gives me back a knowledge I was not looking for and do not want.

"Ridiculous," I say. "Why do we subscribe to that ridiculous newspaper?" □



"What's eating you, Gilmore?"

WIT TWISTER NO. 62

Edited by Arthur Swan

The object of the game is to complete the poem by thinking of one word whose letters, when rearranged, will yield the appropriate word for each series of blanks. Each dash within a blank corresponds to a letter of the word. Answers on page 66.

Like — — — — —, element
made flesh, he lay
Inert and gassy, gorged with gross
repast.
His — — — — — of digestion
had its say
In grumble, — — — — —, and
subvolcanic blast.

A. S.

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Television

by Karl E. Meyer

Portrait of a Lady

The scene is a paddock on a great estate, and the year is around 1890. Elliot Roosevelt is urging his daughter Eleanor, then about six, to vault her pony over the lowest crossbar of a hurdle. Will she make the jump? Of course she will. But she doesn't, and timidly confesses that she is afraid.

Will the doting father forgive his Little Nell? Surely he must. But he doesn't. He says instead, sharply: "You may go back if you wish, but I did not know you were a coward."

With this vignette, very early in "Eleanor and Franklin," a two-part, four-hour ABC Theatre drama, we become aware that the tired formulas of television biography have been scorned. In this exceptional dramatization, which will be broadcast from 9 to 11 P.M. on January 11 and at the same hours on January 12, we are, amazingly, treated like grown-ups. There is a little glossing-over and a slight slump into sentiment near the end, but on the whole the story of Eleanor and Franklin Roosevelt is told with fidelity, freshness, and even a touch of understated wit. The result is as close to BBC quality as anything I have seen on American television.

"Eleanor and Franklin"—"Freshness and even a touch of understated wit."

The portrait suggests what I have long suspected: that Eleanor was a stronger and more interesting person than her husband. She was the anchor to a sometimes wayward ship—a homely, awkward woman who had an alarming voice and overcame her timidity and developed into the most gracefully private of all public personages. Her seeming handicaps—shyness, earnestness, and homeliness—made her luminous. The best evidence that the young Franklin Roosevelt was not the flyweight his contemporaries thought was his decision to marry his distant cousin Eleanor.

Executive producer David Susskind and Daniel Petrie, the director, have been fortunate in their cast. Eleanor's inner glow and her physical appearance are uncannily evoked by Jane Alexander, who portrays Mrs. Roosevelt from the age of 18 through 60. As FDR, Edward Herrmann is nearly as good, his smile only a few candlewatts dimmer than that of the President himself. Neither is a big-name performer. Creditably, the producers have opted for quality rather than box office.

No less wisely, the script by James Costigan sticks reasonably close to the record. The drama is based on Joseph Lash's *Eleanor and Franklin*, and after seeing it, I consulted the book in search of discrepancies. (I also consulted, with unexpected pleasure, Eleanor's own *Autobiography*, written with a Spartan aversion to ornament.)

A few liberties are taken. The episode of Eleanor's balking at the hurdle, for example, actually occurred near Sorrento, Italy, when she was riding a donkey and hung back, shivering, from making a steep descent down a wooded slope. I cannot quarrel with the change. By the same token, Eleanor's father, Elliot, appears to have been more of a scapegrace than the film depicts, though the drama rightly makes her adoration of a difficult, alcoholic father prefigure her loyalty to a difficult, ambitious husband.

But, like Eleanor, the screenplay balks at a crucial crossbar: Franklin's affair with Lucy Mercer. This is all the more surprising since the drama begins with Mrs. Roosevelt's discovery that Lucy Mercer was with Franklin in Warm Springs when the President died in 1945. Through flashbacks the story of Franklin's courtship and marriage leads to his meeting and flirtation with Lucy Mercer, the young and very attractive woman who was employed as the Roosevelts' social secretary when FDR came to Washington to be Woodrow Wilson's assistant secretary of the navy.

Eleanor's discovery of this wounding infidelity is only obliquely suggested in the drama. Lash is more explicit in his book; in the film reticence undercuts dramatic truth. No doubt the producers sought to avoid sensationalism and cheapness, and their impulse is laudable. But having gone so far in breathing humanity into waxwork historical figures, Messrs. Susskind et al. should have given us the final, necessary stroke in this portrait of a lady. As it is, the film biography ends with the sound of an undropped shoe.

Nevertheless, "Eleanor and Franklin" compares favorably with the British independent television series on Lady Randolph Churchill. For once the Americans have outdone the English. "Jenny," shown on public television last fall, was a lace-and-lavender valentine with hardly a suggestion of the darker colors of Edwardian life. By contrast, Eleanor, while riding the funeral train with her husband's body in 1945, seems a Gothic figure enfolded by shadows. There is a suggestion of personal and national tragedy that lifts this drama from the platitudes of Bicentennial piety.

That "Eleanor and Franklin" should appear on ABC is a hopeful augury. Of the three networks, ABC has been most conspicuously reluctant to gamble on the side of maturity. Emboldened perhaps by improved ratings, ABC is risking improved programming. In a dreary television season, this is a crumb of consolation. □

ANSWER TO MIDDLETON DOUBLE-CROSTIC NO. 88

B(ARBARA) GARSON:
ALL THE LIVELONG DAY

I can not absolutely predict that these young people will make the great struggle to create something significantly different—some form of workers' control. Right now it's hard to imagine this "do your own thing" generation establishing even trade unions.

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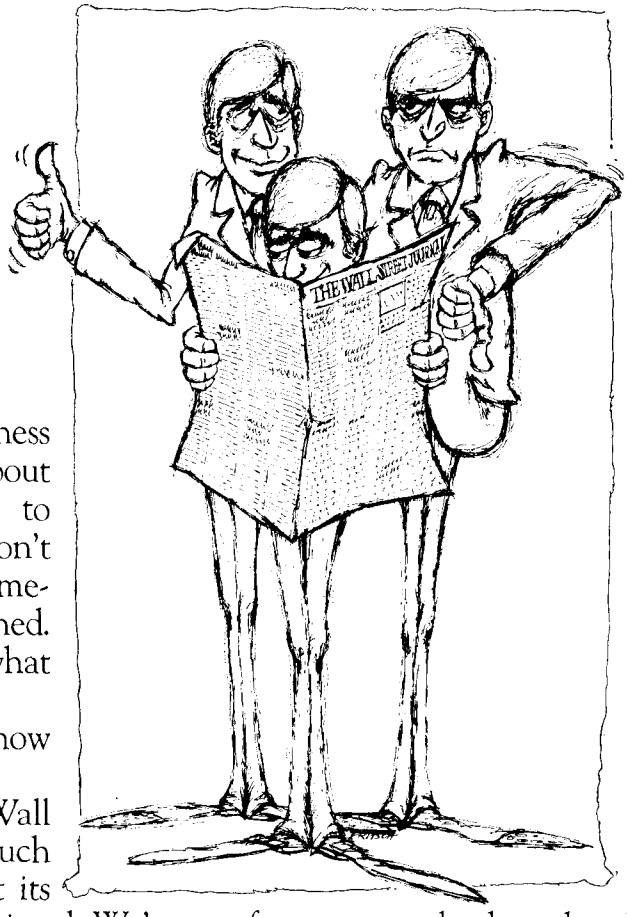
There are three sides to every question: the pro side, the con side and the inside.



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The country of 700 islands brings

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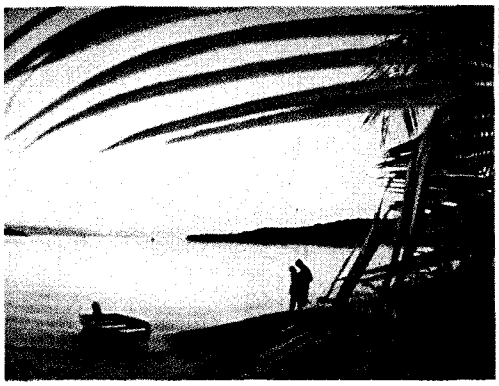


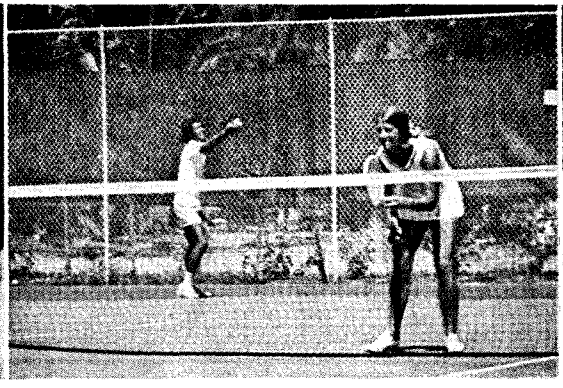
☐ Rustic seclusion

☐ Modern luxury

☐ Colonial elegance

2. How would you like to spend Saturday morning?

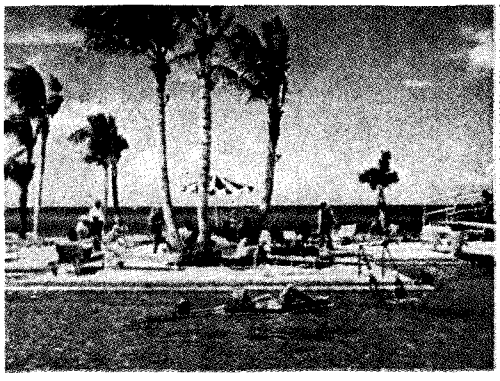
☐ Shopping for island bargains



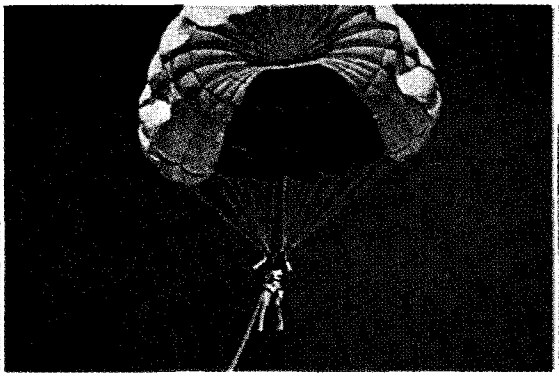
☐ Improving your backhand

☐ Working on your tan

3. How would you rather enjoy the sun?



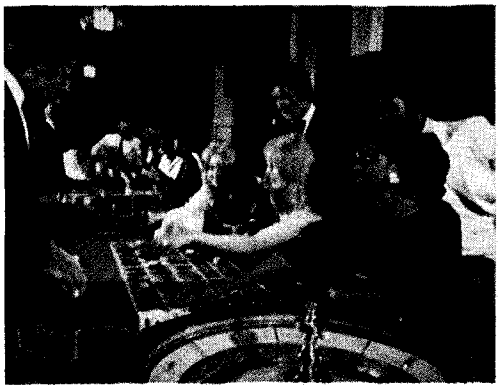
☐ Around a posh pool with a cool drink



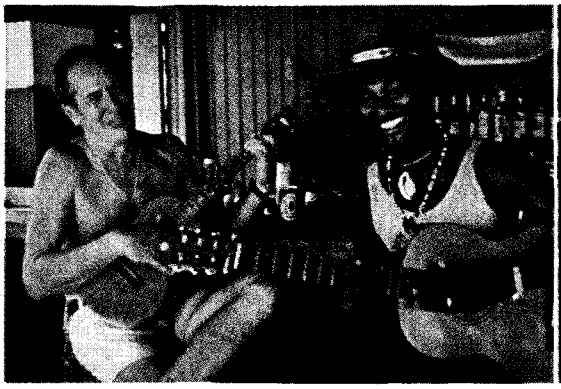
☐ Parasailing above the beach

☐ Sailing a picnic to a deserted cove

4. How would you prefer to spend your evenings?



☐ Picking up on the action at the casino



☐ Singing along with friends in a beach bar

☐ Dining and dancing under the stars

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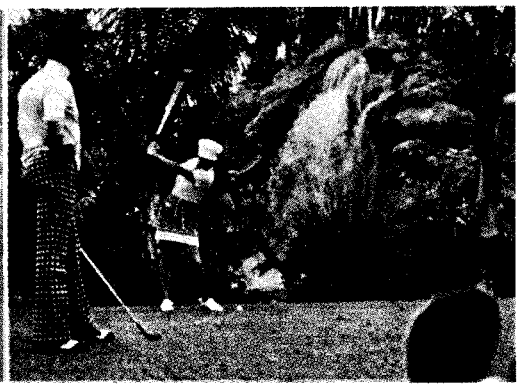
you the multiple choice vacation.

5. What's your favourite sport?

☐ Going out after the big ones

☐ Discovering treasure wrecks and friendly fish



☐ Getting your handicap down

6. What's your idea of culture?

☐ A Bahamian folklore show

☐ Royal Police Force Band on parade

☐ A hot cabaret

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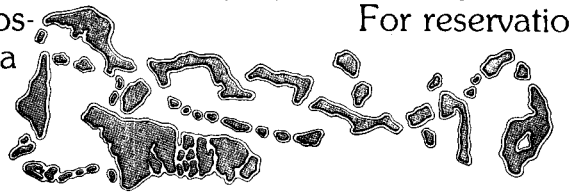

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Bahamas. The country of 700 islands.

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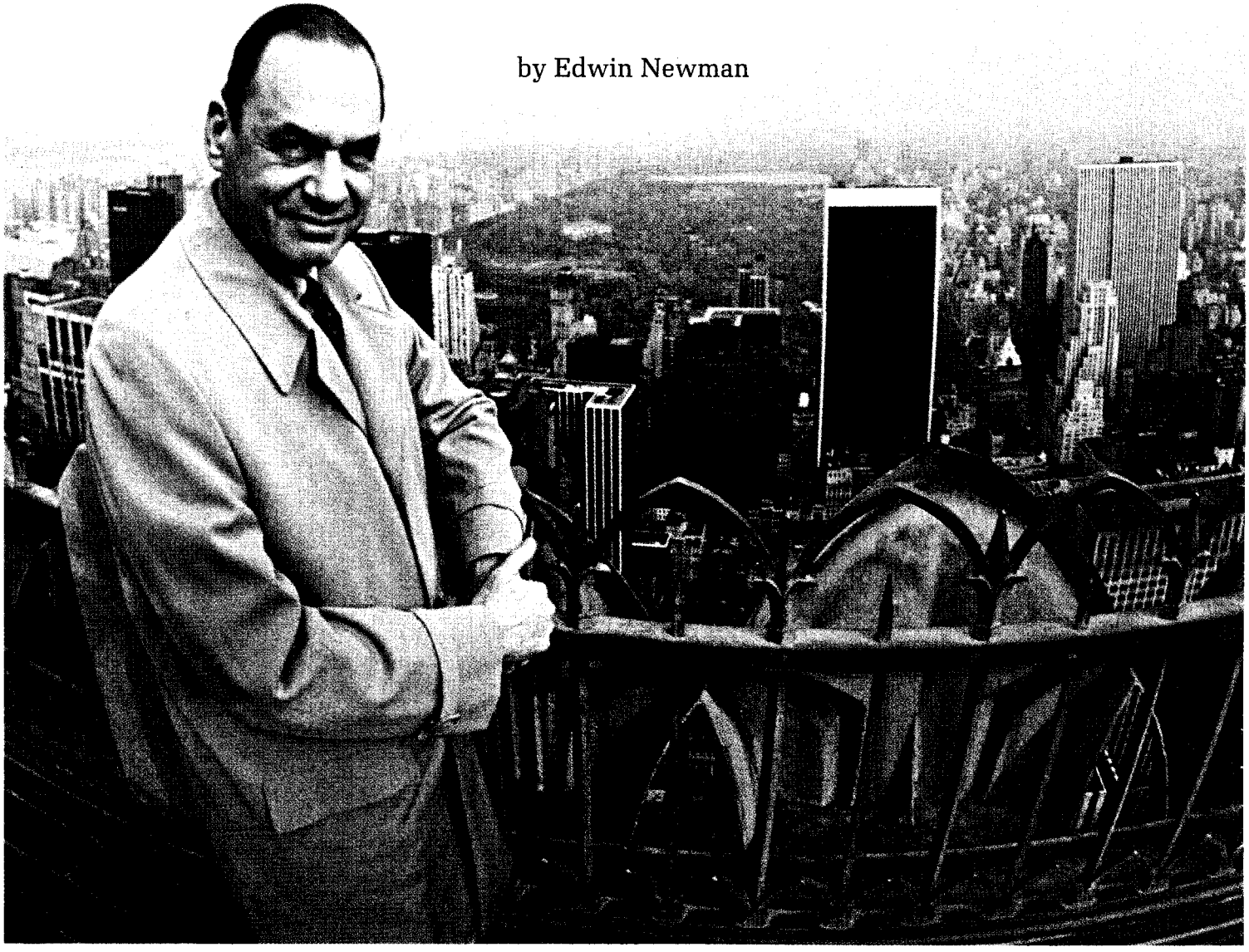
NEW YORK WITHOUT APOLOGIES

by Edwin Newman



Allen Green/Visual Departures

I was born in New York City—January 25, 1919, was the date that will live in fame—but that was in the days before this natal circumstance became an indictable offense, and so I never spoke as sharply to my mother about it as I might have. I say this because one should declare one's interest. Not that New York should be saved because I am a New Yorker. There are better reasons, including the fact that nearly 8 million people live here, I among them. Other reasons will appear.

The mere thought of New York arouses in millions of Americans a mixture of resentment, fear, and scorn. In December 1966, a few days before Christmas, I was casting about for something kind to say on the air about New York City. Suitable quotations were not easy to find, especially from poets. Byron Rufus Newton, for example, wrote this:

Vulgar of manner, overfed,
Overdressed and underbred;
Heartless, Godless, Hell's delight,
Rude by day and lewd by night;
Bedwarfed the man, o'ergrown the brute,
Ruled by Jew and prostitute;
Purple-robed and pauper-clad,
Raving, rotting, money-mad;
A squirming herd in Mammon's mesh,
A wilderness of human flesh;
Crazed with avarice, lust and rum,
New York, thy name's delirium.

This is a popular and persistent view. Newton wrote his poem in 1906. Fifty-nine years later, at the time of the blackout, nothing had changed. Astonishment was general because New Yorkers did not go around rending each other limb from limb as soon as the lights went out.

New York City is not the Garden of Eden, paved over. But cities have reasons for existing; they serve certain purposes. Thus New York. It may be mismanaged; it may be bloated, ugly, polluted, crowded, run-down, blotched by poverty, and a citadel of inequity. It is also a land of opportunity, beautiful, diverse, energetic, and whimsical—where else could strike action take the form of 23 drawbridges being left open? It did

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not become what it has because a band of urban conspirators decided to use it to dominate and humiliate the rest of the nation. It is part of the United States, and the United States would be unimaginable without it.

New York has 4 percent of the country's population, as many people as Los Angeles, Chicago, and Houston combined. It has a larger population than all but seven of the states. New York's old people outnumber all the people in Baltimore; its poor old people (nothing to boast about here, but it helps to keep matters in proportion) outnumber the entire population of Grand Rapids, a city in Michigan lately used in comparisons of many kinds. There are as many public schoolchildren in New York City as there are people in Milwaukee and Birmingham.

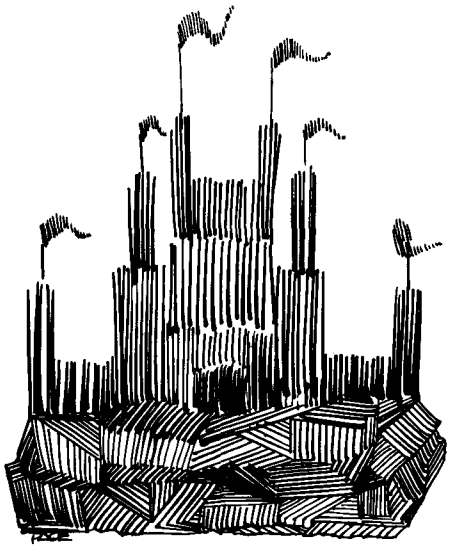
Of the 45 largest commercial banks in the United States, 19 have their headquarters in New York. There are, in the four largest cities in the country, 4,560 companies with sales of more than a billion dollars. More than half of them are in New York.

Ah, I will be told, you are simply saying that New York is big. New York *is* big. Cities are. That is what makes them cities. There is no precise measurement of this. It is only that cities are larger than towns, as towns are larger than villages. A city is a cluster of population of major—that newly inescapable word—size and importance.

In any case, it isn't size alone that makes New York what it is. It is what goes on here, which the size often makes feasible. New York is the country's financial center, entertainment center, literary center, dance center, music center, communications center, fashion center. There is very little book publishing outside New York, and most network news originates here. To put this last in terms propagated a few years ago, this is where the network anchormen, men of the Middle West transformed into rootless cosmopolitans by New York's malign influence, measure their self-interest and join their hard-eyed bosses in choosing the news and interpretation to be imposed on the American people each night, while toadies lurk in the background looking sycophantic, like the courtiers in *Rigoletto*. A *Cosmopolitan* girl, by the way, is not the same as a rootless cosmopolitan.

To continue, New York is the country's center for medicine. More top architectural firms practice here than anywhere else, and in spite of wanton destruction, it is a living architectural museum. Its educational institutions are of a staggering variety. It is probably the art capital of the world.

Through all of this, and much more, New York connects with the rest of the country (which is undoubtedly what leads to some of the objections). *The New York Times* has a daily circulation of 970,000. Nearly 40 percent is outside the state. *The New Yorker* has a circulation of just under half a million. More than three-quarters is outside the New York City area. The Juilliard School graduates 200 musicians each year. Juilliard cannot say how many leave New York; musicians move around a great deal anyway. But they come from 36 countries. The Metropolitan Museum of Art has 7,500 works of art on loan in 32 states. Some small museums and historic houses depend on the Met for their "painting of the month." Some smaller museums might not exist without long-time loans from the Met's collection.



Sports? Players from New York go all over the country. Take the professional National Basketball Association. Nearly 10 percent of its players come from New York, all but one of them on non–New York teams. Consider this short list of nationally famous New York athletes: Sandy Koufax, Hank Greenberg, Dolph Schayes, Bob Cousy, Nat Holman, Frankie Frisch, Sid Luckman, Rocky Graziano, Jimmy Braddock, Gene Tunney, Maxie Rosenbloom, Lou Gehrig, Gene Sarazen, Carol Heiss, Jim Brown, Kareem Abdul-Jabbar, Nate Archibald, Connie Hawkins, Julius Erving. And Bobby Fischer.

It works the other way, too. The New York Giants and Jets professional football teams have an overwhelming majority of players not New Yorkers by birth or schooling. These include Joe Namath, whom the years and relentless commercializing have turned into an institutional bore nearly equal to public opinion polls. Still, it says something about New York that Namath, though he was born in Pennsylvania and attended the University of Alabama, is known as Broadway Joe.

Which raises a larger point. If New York City, gurgling and goigling, sank slowly into Buttermilk Channel, where the East River meets the Hudson, what would be lost? Part of the answer is the first capital of the United States, where the first Presidential oath was administered to George Washington on April 30, 1789, on the balcony of Federal Hall at Broad Street and Wall. A statue marks the spot.

The United States may therefore be said, in a sense, to have begun in New York City. So did that dim hope for a better world, the United Nations, about which (the United Nations, not the better world) it is possible to have neighborly reservations. Sunday rarely passes at the United Nations without a demonstration, usually against Henry Kissinger and featuring a rhymed couplet on the order of Eenie, meenie, minie, mo, Henry Kissinger must go. The sentiment will commend itself to some and not to others, but as one who lives nearby, I ask myself what the point is and why the demonstrators are permitted to use loudspeakers. Turtle Bay, as the area is known, is not densely populated, and the demonstrators appear to be whooping it up for the sake of their own morale. They ignore the effect on their captive audience, which is that we may be turned into uncritical supporters of Kissinger by having our Sunday afternoons made hideous.

But be practical. You can get a remarkable variety of estimates of the amount that New York City pays in federal taxes and the amount it gets back. But I have yet to see an estimate in which New York got back more than it sent

---

Edwin Newman, NBC-TV news commentator and author of Strictly Speaking, *is a bona-fide native New Yorker. He was assisted in the writing of this article by Leonard Probst, also of NBC News and also a native-born New Yorker, whose book* Off Camera *has just been published.*

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out. There are other places, awash in military installations or otherwise favored, that cannot make this claim; and on a per capita basis, New Yorkers pay 20 percent more in federal taxes than the national average. It is, moreover, incontrovertible that 30 percent of the pension checks sent out by New York City's government leave the city. Florida alone gets $23 million worth a year.

Let's be more practical. New York is a haven, a cruel and disappointing one sometimes, a place where dreams may be realized and also shattered, but a haven, nonetheless. This has been true for so many immigrants and is so widely understood that it need hardly be mentioned.

"It appears compulsory to refer in a reverent way to the fact that the city served as a gateway for immigrants."

It is still true, but in the additional sense that, for the last half-century or so, many of the homeless and tempest-tossed have come not from teeming shores overseas, but from other parts of the United States. Other areas, intentionally or not, export their problems to New York by exporting their poor and submerged citizens here. Sometimes it *has* been intentional: in the Fifties some white citizens in the South raised money to enable blacks to leave for the North.

In a manner of speaking, New York has become a dumping ground for problems that much of the rest of the country also has—schools, crime, poverty, housing, congestion—but which in New York reach a pitch of intensity that others would rather read about than wrestle with. Abe Beame had some sense of this as long ago as August 1965, when he ran unsuccessfully for the Democratic nomination for mayor. Beame looked at the problems facing New York and said: "These are not chickens just now come home to roost. These are birds of prey that have been with us for a long time, growing ever more assertive."

The birds of prey have engaged in a veritable orgy of assertion since then, with the result that 1.2 million New Yorkers receive some sort of welfare payment. Unemployment among black teenagers is 44 percent. Crime, by whatever statistical standards may be used, is staggering, and 1,400 homicides take place here each year. The subway has been called the most squalid public environment in the country, and nobody disputes that. It's estimated that 12,000 housing units are lost to the city each year—the figure is necessarily imprecise—with almost nothing being built to replace them. The South Bronx, an area of particular violence and hopelessness, looks as though it has been bombed out. Pornography ought not to be denounced wholesale; it clearly meets the needs of some. But New York's pornography is unusually graceless and grimy; tell all the gang at 42nd Street that I will not be there. The list is almost indefinitely extensible: New York produces 6.8 million tons of garbage a year, 5 percent of the garbage collected in the United States and probably more than that of the garbage uncollected. It surely outdistances all other American cities in dog droppings. False fire alarms turned in during the first 10 months of 1975 came to 177,000, which defies belief. There is something terribly wrong with a city that makes such trouble for itself.

For the rest of the country, New York is a horrible example and a safety valve. However, if the horrible example becomes too horrible, it may no longer be able to serve as a safety valve. The rest of the country ought to bear that in mind.

Let us examine another question: do tourists know anything? Last year about 16 million of them spent approximately $4 billion in New York. This included 3,206,000 convention delegates, who among them attended 825 conventions, 117 of which had never been held in New York before. Where possible, I prefer conventions to be held at some distance from me; nonetheless, tourism is New York's second largest business, second only to the garment industry.

No visitor has yet asked to be shown the financial problems, though that may come. What visitors do want to see is the Statue of Liberty, the Empire State Building, Rockefeller Center, Lincoln Center, the United Nations, the museums, Greenwich Village; sports (Madison Square Garden, Shea Stadium, and the four racetracks); Times Square (perhaps to show how brave they are or because they have not heard that things have changed); the world of entertainment; houses of worship, which include a minaret in Brooklyn and a Buddhist shrine in Chinatown; Wall Street, Chinatown, shops, restaurants, hotels.

Unless one assumes that the visitors are uniformly stupid, or that they come here in the same spirit in which they would go to a freak show, which—given their numbers and interests—seems unlikely, it is impossible not to conclude that they find something in New York worth their while. I do, too. I can think of a hundred things I would like to see changed. I would welcome the feeling that the city is governable, something I have not believed for a long time. But I hope we'll go on trying.

When New York is being discussed, and still more when it is being denounced, it appears to be thought compulsory to refer in a reverent way to the fact that the city served as a gateway for immigrants. This is as much a ritual as the inclusion of the Brooklyn GI with the heart of gold in all movies about the Second World War. President Ford went to the National Press Club in Washington on October 29, 1975, to promise a veto of any "bailing out" of New York and was careful to say at the outset of his remarks that through New York's "Golden Door untold millions have entered this land of liberty."

This seems as pointless as being "against" New York. If immigrants came through New York, it was pure geographical accident. New York is a port and has been at least since 1609, when Henry Hudson, aboard the *Half Moon*, entered the bay. Some put the date earlier, in 1524, when Verrazano put in there. The point is that just beyond the harbor lies the Atlantic Ocean. The Atlantic is more important to New York than New York is to the Atlantic. The Atlantic can find other ports. New York would have great difficulty in finding and using another ocean.

My grandparents came through New York as immigrants and settled in the city. I'm glad they did, and I am grateful to them for their hard work and courage. This does not, however, lead me to say that I am proud of being a New Yorker. I am not. To begin with, I had nothing to do with it. In any case, being proud of being a New Yorker makes no more sense than being proud of one's "ethnic heritage." None of us had anything to do with that, either.

Still, if I am not proud to be a New Yorker, I don't expect to be sent to the corner to hang my head in remorse about it. All things good do not flow from this city, but neither do all things evil. □

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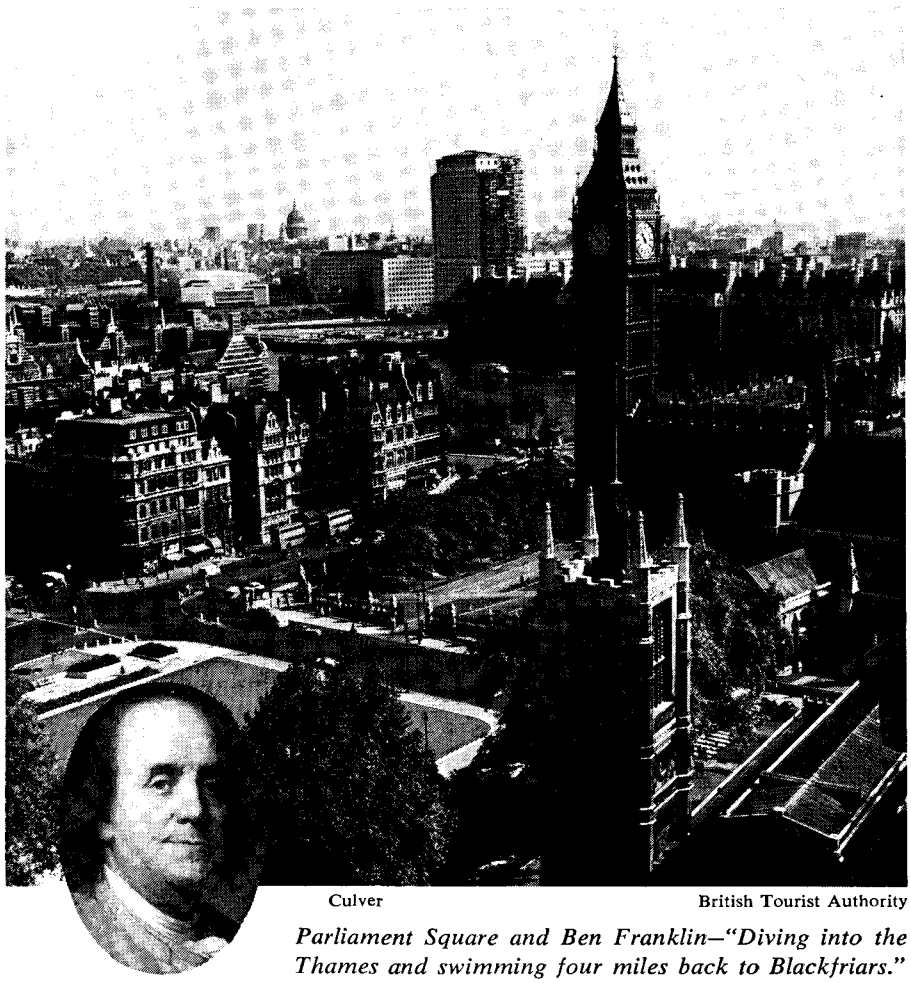
1976 World Travel Issue

Predictably, but properly, the first issue of this star-spangled year is heralded here with a furl of banners and a flourish of trumpets. For the first time since its inception in 1953, *SR*'s annual competition for amateur photographers has been narrowed to pictures taken in the United States and its possessions. The results were stunning, as some samples in the photo gallery make clear. In addition to *SR*'s annual World Travel Calendar, there is a selection of 200 events (a figure not haphazardly arrived at) across the nation that celebrate the Bicentennial. Reflections of Franklin's days in London, Jefferson's in Paris, and Washington's in New York are the overture to this portfolio. Encompassing not only reminiscences but also a street search for vestiges of those times that can still be seen by today's traveler, these essays bridge the score of decades from the nation's birth to its birthday. H.S.

Franklin in London

by Nicholas Lynn



Culver British Tourist Authority

Parliament Square and Ben Franklin—"Diving into the Thames and swimming four miles back to Blackfriars."

Crusty old George I, England's first Hanoverian monarch, who rarely ventured to construct a sentence in the King's English—much less a correct one—had been 10 years on the throne when 18-year-old Ben Franklin of Philadelphia (ex-Boston a year earlier) arrived in London on Christmas Eve in 1724 with his poet friend James Ralph.

The first sights to greet the adventuresome pair were surely old London Bridge, the "falling-down" bridge whose grandson spans the same area over the Thames, the 218-foot dome of Sir Christopher Wren's St. Paul's Cathedral, the Tower of London, and dozens of graceful Wren church spires constructed in the half-century following the Great Fire of 1666. All now compete with less glorious office blocks given new room to grow after the World War II Blitz. But much of Franklin's London is there, as he saw it first in 1724 and last in 1775, when he departed after his final lengthy visit to play his role in the American Revolution.

Like most young travelers, Ben Franklin and James Ralph were on a "five-dollars-a-day" budget—even less. They had between them roughly 12 pounds, and, Franklin wrote, "We took lodgings together in Little Britain at three shillings and sixpence a week—as much as we could afford then."

Just within the confines of the ancient City of London, the one-square-mile area once enclosed by Roman walls, Little Britain was then, as now, a thoroughfare of tradesmen a five-minute walk north of St. Paul's. The street leads past St. Bartholomew's Hospital, in existence since 1123, directly to Smithfield Market. Smithfield, the "smooth field," has been used for tournaments, executions, and, in Franklin's time, for horse and cattle trading. It is now a sprawling meat and poultry wholesale market. At sunrise it bustles with cockney activity.

Franklin immediately went to work as an apprentice at Palmer's, a thriving printing house in Bartholomew Close, a small side street off Little Britain. Palmer's offices occupied the 14th-century Lady Chapel of the Norman church of St. Bartholomew-the-Great, second oldest in London after the Chapel of the Tower of London. The church happily survived multiple catastrophes, including the Blitz. Because the house on Little Britain where Franklin and Ralph lived has long vanished, St. Bartholomew's is, chronologically, the starting point for a

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1976 visit to sites directly associated with Franklin.

Why Lady Chapel was given over to "trade" in the 18th century remains uncertain, but it was in these rather somber surroundings that young Franklin set up such books as William Wollaston's *The Religion of Nature Delineated* (a best-seller in 1725) and produced his own first literary opus, *A Dissertation on Liberty and Necessity, Pleasure and Pain.*

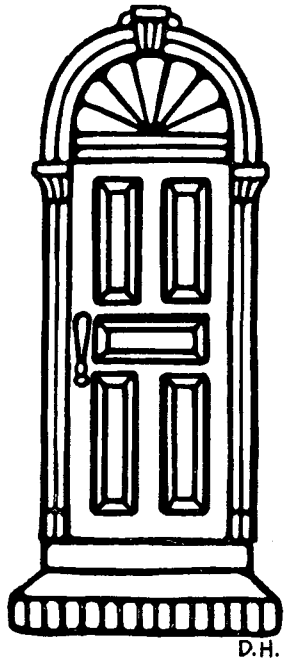
Franklin's pamphlet failed to capture the imagination of early Hanoverian London (only 100 copies saw the light of day), but it did bring him to the attention of a few intellects of the day. A published author of sorts, Franklin joined the talkative circles who met in ale and coffee houses. A few still exist, including Ye Old Cheshire Cheese, off Fleet Street, a favorite of Dr. Johnson and certainly known to Franklin. Alas, times have changed, and the Cheshire Cheese is far more famous for its traditional English pies and puddings than for stimulating conversation. It remains, however, a useful address at lunchtime in what was Franklin's London.

Seven years before publishing the first *Poor Richard's Almanack*, the usually penny-wise Franklin admitted to succumbing to the same pleasures that attract 20th-century tourists to London. "I was pretty diligent, but spent with Ralph a good deal of my earnings in going to plays and other pieces of amusement." They often went to Don Saltero's Coffee House in suburban Chelsea, to see the old man's collection of "curiosities." Don Saltero's establishment on Cheyne Walk, today one of London's most exclusive neighborhoods, is long gone, but a Victorian mansion on the spot still bears his name.

IT WAS FOLLOWING one of his trips to Chelsea that Franklin astonished his less athletically inclined London companions by diving into the Thames and swimming the four miles back to Blackfriars. Hearing of the feat, a few titled gentlemen asked Franklin to instruct their sons in the finer arts of swimming. By this time he had met, among others, Sir Hans Sloane, president of the Royal College of Physicians and, later, of the Royal Society, and Bernard Mandeville, author of *The Fable of the Bees.* To his disappointment, however, a promised introduction to the aging Sir Isaac Newton failed to materialize.

No matter. Franklin and Ralph resumed their roles as tourists and made excursions into the English countryside, visiting "Stonehenge on Salisbury Plain and Lord Pembroke's houses and gardens, with his very curious antiquities at Wilton."

Always temperate in his habits, at least as far as the records show, youthful Ben Franklin observed the Londoners' capacity, and inclination, for drink and was appalled. At the printing house he wrote, "We had an ale-house boy who attended always in the house to supply the workmen. My companion at the



press drank every day a pint before breakfast, a pint at breakfast with his bread and cheese, a pint between breakfast and dinner, a pint at dinner, a pint in the afternoon about six o'clock, and another when he had done with his day's work. I thought it was a detestable custom."

His friends called Franklin the "Water-American" and were continually amazed that he was "*stronger* than themselves, who drank *strong* beer!" Little has changed in London in more than two and a half centuries. Although perhaps slightly more in moderation, the pints still flow in thousands of pubs. It is always the American at a London eating or drinking establishment who calls for "a glass of water, please."

Franklin's first stay in London ended in July 1726, when he returned to Philadelphia. Before setting sail once again for England in 1757 as the rich and famous "Dr. Franklin," he had added to his credits: his own printshop (1728); the *Pennsylvania Gazette*, first published in 1729; an adoring wife, Deborah Read; *Poor Richard's Almanack*, which made his name a household word; the proposal of an American Philosophical Society (1743); his "Pennsylvania Fireplace," also called the "Franklin Stove," described in a pamphlet in 1744; his election to the Pennsylvania Assembly (1751); the publication of his *Experiments and Observations on Electricity*, published in London in 1751; his appointment as deputy postmaster-general for North America (1753); the proposal of a plan of union for the Colonies (1754); and, in 1756, election to the august Royal Society in London. It was an impressive list of accomplishments for the man who was to be unofficial ambassador and spokesman of the Colonies in London from 1757 to 1775.

With Franklin when he returned to London were his son William, then 26, and his black servant, Peter. They took rooms at the Bear Inn on the Southwark end of London Bridge. (The Bear Inn was pulled down four years later, but a contemporary tavern, the Prospect of Whitby, not far away, still provides a Thames-side view of London and serves up a reasonably good bill of fare.)

Soon after arrival, Franklin, William, and Peter found comfortable lodgings at the home of Mrs. Margaret Stevenson on Craven Street. This quiet, typically Georgian setting was to be Franklin's home for the next 18 years. Gently sloping from the Strand at Charing Cross to the Thames, Craven Street was in easy walking distance from the government offices in Whitehall and the houses of Parliament, where Franklin acted as "Agent" for the Pennsylvania Colony and later for a number of others, as far south as Georgia.

His more celebrated cases included: the Pennsylvania Colony's grievances against the Penn family; retaining Canada instead of ceding it to France in exchange for Guadeloupe and Martinique at the end of the Seven Years War; and arguments against the hated Stamp Act.

The street where Franklin lived (now a stone's throw from Trafalgar Square which, of course, came much later) is rather austere. The Embankment now bars the way to the Thames, and, from the Strand, Craven Street begins with a nefarious establishment called "Monk's Tavern." Two undistinguished transient

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A North Carolinian, Nicholas Lynn now lives in London. He is a freelance writer.

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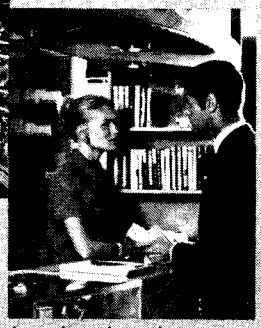
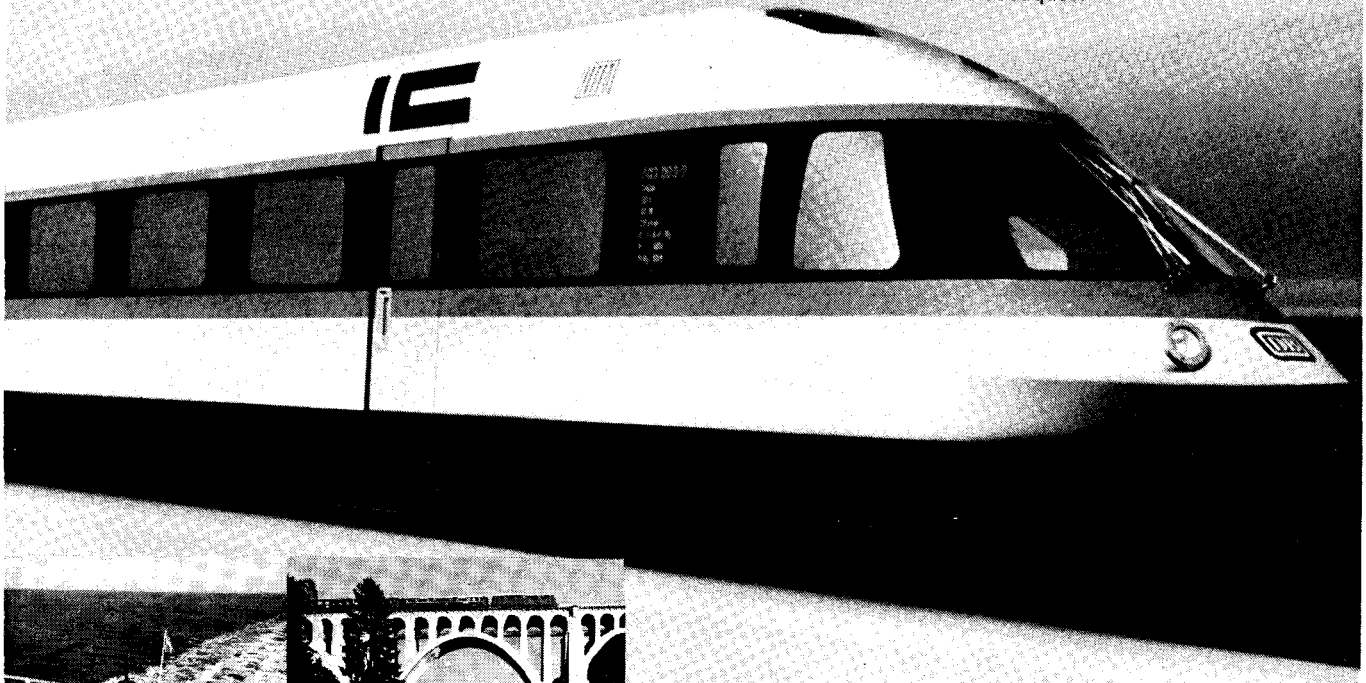
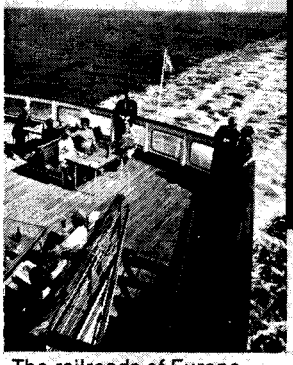


Imagine shopping on a train—some crack flyers have boutiques.





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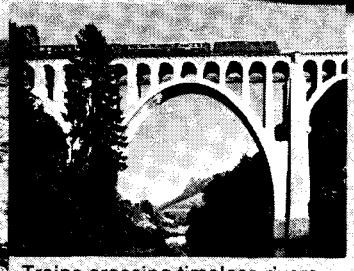

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In the parlor he installed one of his "Pennsylvania Fireplaces" against the damp London weather and took early morning baths lying naked on the floor.

hotels are close to No. 36, the Franklin House where he lived *en famille* with the widow Stevenson and her daughter Mary, whom everyone called "Polly." The exact nature of Franklin's relationship with Mrs. Stevenson has never been established. He described her as "kindly" to his wife, Deborah, who apparently had no questions.

The Franklin House is intact, complete with original paneling, moldings, and staircase balustrades (supposedly quite rare because there are three to the step instead of the usual one or two). His front parlor, now littered with bits of Franklin memorabilia, is a high-ceilinged, large room with three windows on the street side. It was in this parlor that he promptly installed one of his "Pennsylvania Fireplaces" for protection against the cold and damp London weather, and there, reportedly, he took early morning "air baths" lying naked on the floor.

The Franklin parlor now serves as office of the director of the Science Policy Foundation, Mr. Maurice Goldsmith, to whom requests to visit the house should be sent in writing. According to Mr. Goldsmith, who has become an ardent Franklin partisan, the Franklin House is to be totally restored "to its original splendor."

Shortly after taking up residence on Craven Street in 1757, Franklin fell seriously ill. Thanks to the kindly, wifely ministrations of Mrs. Stevenson and Polly, he regained his robust health in four months. Mrs. Stevenson set about shopping for cloth and the latest fashions to be dispatched to Mrs. Franklin in Philadelphia, and, in turn, Deborah sent gifts of bacon, hams, jellies, biscuits, and cranberries to the Craven Street household. Mrs. Stevenson, Franklin recorded, particularly liked the Pennsylvania bacon, proclaiming that "there was never any in England so good."

"Rorschach! What's to become of you?"

Franklin took a keen interest in Polly Stevenson who, to his delight, showed an interest in science and in the experiments that he conducted in the parlor, often startling the onlookers with flashes of blue electric explosions. In a fatherly, pedagogic letter to Polly (June 11, 1760), he answered her inquiries regarding the mysteries of the barometer and added, after answering a question on insects:

> There is, however, a prudent Moderation to be used in Studies of this kind. The Knowledge of Nature may be ornamental and it may be useful, but if to attain an Eminence in that, we neglect the Knowledge and practice of essential Duties, we deserve Reprehension. For there is no Rank in Natural Knowledge of equal Dignity and Importance with that of being a good Parent, a good Child, a good Husband, or Wife, a good Neighbor or Friend, a good Subject or Citizen, that is, in short, a good Christian. Nicholas Gimcrack, therefore, who neglected the Care of his Family, to pursue Butterflies, was the just object of Ridicule. . . .

William Franklin dutifully studied law at the nearby Middle Temple (remarkably unchanged since the 1760s) but, not so dutifully, balked at marrying Polly. Like his father in the 1720s, William took in the sights of London, then in the last years of the reign of George II. He visited Windsor, "its Castle, and its shady Retreats," and found greatest delight at the Drury Lane Theatre, where David Garrick, "that inimitable Imitator of Nature," performed plays including his own farce, *The Male Coquette*.

The volumes of Franklin's *Papers*, edited and published by Yale University, provide fascinating insights on Franklin's London experiences. Apart from science and politics, the most interesting bits of trivia are concentrated in letters to Deborah, who seemed to take her husband's long absence in stride while she was placated with multi-trunk loads of gifts over the years—fine English china, Sheffield plate, a "pair of Buckles, made of French Paste Stone . . . [costing] three guineas, and . . . said to be cheap at the price."

Franklin complained about the London weather, fog, and sooty air; about the fact that he had to hire his own coach because of the impossibility of finding hackney coaches in his neighborhood; and, in particular, about dirty streets and the slovenly work habits of Londoners. He commented that at seven o'clock in the Strand and Fleet Street, not one shop was open "though it had been daylight and the sun up for above three hours;

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the inhabitants of London chusing voluntarily to live much by candle-light and sleep by sunshine. . . ."

Dense London fogs and air pollution have been remarkably improved in the last two decades, but Franklin would find his last two complaints more or less unaltered 200 years later. Try and find a taxi on Craven Street, regardless of the hour, and see what happens if you ring most London offices before 9:30 A.M. (And if you wait until noon, you'll find everybody has nipped out to the local pub for a pint!)

Franklin's favorite London haunts during his London years included the Royal Society, then located on Crane Court not far from Craven Street, the Royal Society of Arts, and the newly opened British Museum (Franklin was among its first visitors when it opened in 1759).

When he wanted clean, country air, he often went to the "large and friendly" home of Jonathan Shipley, bishop of St. Asaph, at Twyford. It was at Twyford that he started his *Autobiography* in 1771. And at the house of another friend, Christopher Baldwin, at Clapham Common (only four miles from the center of London, but quite bucolic in those days), he made the first of his experiments at stilling waves with oil. These investigations—carried out with olive oil, which he transported in the hollow end of his walking stick—amazed his English audience just as did his earlier swimming exploits in the Thames. He was very close to making a simple calculation that might have led him to far-reaching speculations about the size of the ultimate particles of matter. But politics and other Revolutionary events were brewing.

William Pitt, earl of Chatham, more than once called at Craven Street to consult Franklin who, until the last, wished to preserve a union of the 13 Colonies under the Crown. Franklin was neither a rebel nor a revolutionary, and, indeed, it was he who had described George III, after watching the Coronation in 1761, as "the best King any nation was ever blessed with." Fourteen years later the patriot, whose greatest years lay ahead, packed his trunks, departed from his second home on Craven Street, and returned to Philadelphia in 1775.

It was not until 1786 that the widowed Polly Stevenson Hewson joined him with her children after a dozen years of gentle urgings by the old man. She was with him when he died in 1790. □

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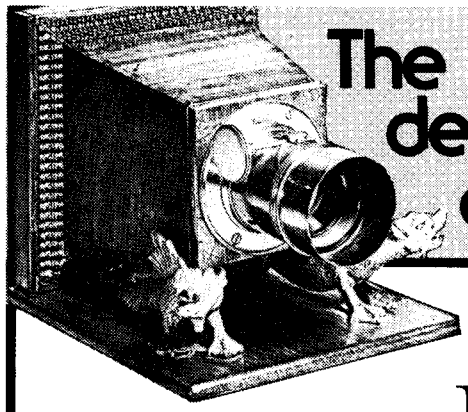

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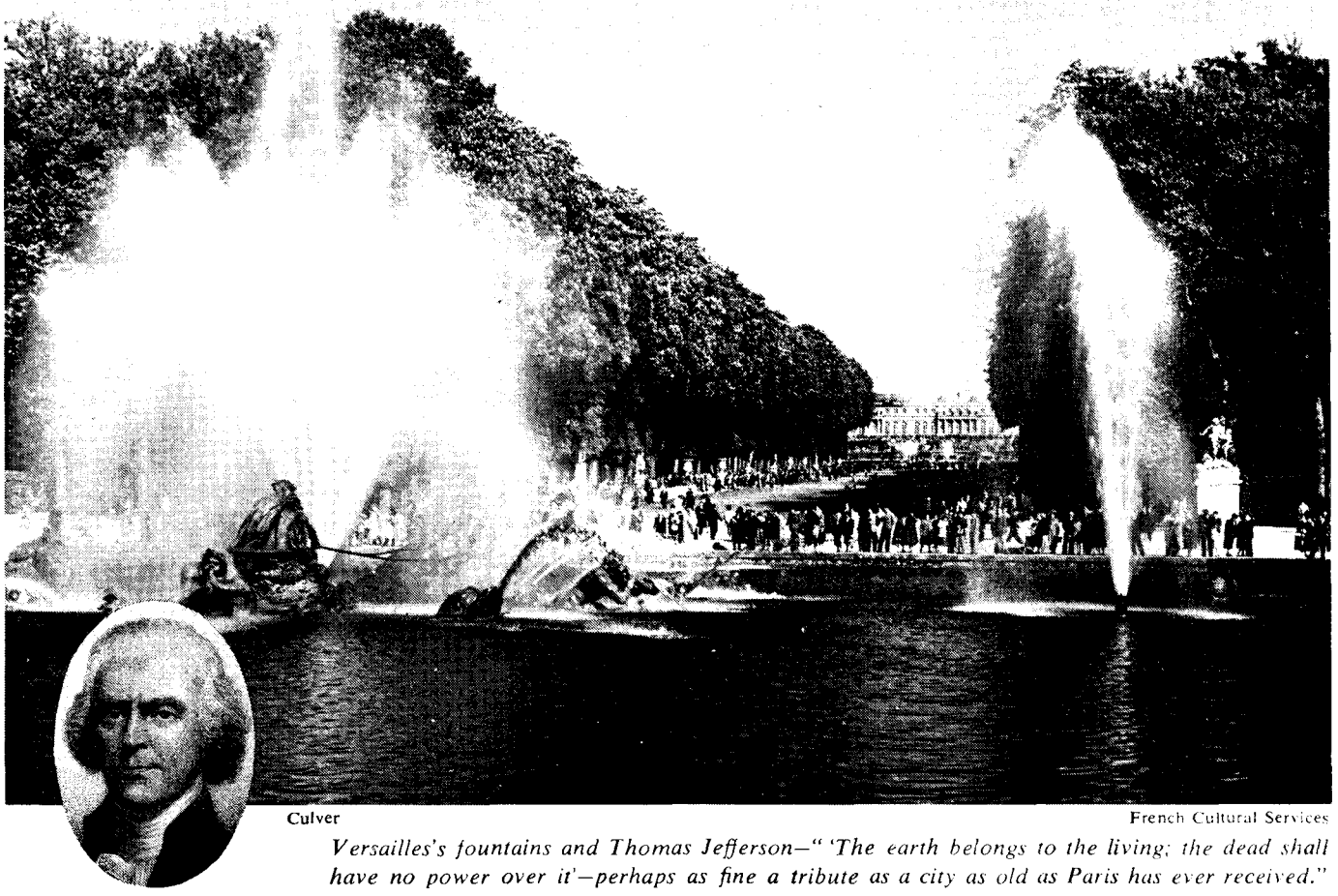

Culver French Cultural Services

Versailles's fountains and Thomas Jefferson—"'The earth belongs to the living; the dead shall have no power over it'—perhaps as fine a tribute as a city as old as Paris has ever received."

Jefferson in Paris

by Joseph Barry

The best way to see Paris is in the light of love—at any age. Benjamin Franklin was 74 when he courted the charming widow Madame Helvétius, proposed marriage, and was as charmingly refused. Thomas Jefferson, who succeeded Franklin as our young Republic's representative to France in 1785, fell in love at the age of 43 with the married Maria Cosway— and had an affair. It was in this loveliest of lights he saw Paris and its environs. Had he been alone, Jefferson said, "the scene would have been dull and insipid: the participation of it with her gave it relish."

Jefferson himself arrived widowed, disconsolate, and almost inconsolable. Paris liberated him—from his prejudice against great cities and, in Fawn Brodie's appreciative phrase, "from the bondage of his dead wife." In his own words he would discover, "The earth belongs to the living; the dead shall have no power over it," perhaps as fine a tribute as a city as old as Paris has ever received. The past, like its stones, remains part of its present.

Sailing for France in 1784, with his 12-year-old daughter, Patsy, and four dozen bottles of wine, Jefferson would return to Monticello five years later with many dozen bottles more. On the trip from Le Havre to the French capital, father and daughter traversed "the most beautiful country I ever saw in my life," as Patsy marveled. "It is a perfect garden." And it is the perfect description still for the traveler flying in low across the frontiers from the north, east, and south. The change is startling. Rambling fields, from the border, suddenly become patterned, cultivated landscape.

Patsy was placed in a rather worldly convent school, where she was so happy that she wanted to become a nun (she would be removed by her father). Jefferson soon replaced Franklin at the court of Versailles. Rather, he would say on being presented to a courtier, "No one, sir, can replace him. I am only his successor." Home was the beautiful, but bachelor, Hôtel (town house) de Langeac, where today's rue de Berri joins the Champs-Elysées, then Elysian fields and gardens, a few miles from the rural villages of Neuilly and Franklin's Passy. Jefferson's adviser on haberdashery and French habits was John Adams's wife, Abigail, herself shocked by the sight of Madame Helvétius holding Franklin's hand during one dinner, while her other arm hung casually over the back of the chair of John Adams.

In *philosophe* fashion, as a man of the Enlightenment with the American touch of puritanism, Jefferson prided himself on the supremacy, say, of Reason over Sensuality. Then in August 1786 he met Maria Cosway through a young American artist, John Trumbull. She was 27, "golden-haired, languishing Anglo-Italian," irresistible—and married. Her husband, Richard, was 44, a year older than Jefferson, tinier than she, a dandyish coxcomb but one of the finest miniature painters of London, whence they had both come on a working visit—Maria, too, painted and also sang—to Paris. He was, we who are on Jefferson's side are happy to note, "cruel to his wife." In

Joseph Barry, a former New York magazine editor, has lived in Paris for many years. He is the author of Passion and Politics: A Biography of Versailles.

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fact, she had married him three years before "purely for financial security."

They all spent the first memorable afternoon in the grain-selling marketplace of Paris, the Halle aux Blés (where even the later Halles are no longer). Jefferson canceled a dinner engagement and all diplomatic affairs for the day. He was completely taken by Maria. They took a carriage to the Park of Saint-Cloud (still pleasantly there), dined, enjoyed the cascading waterworks (Le Nôtre's fabulous masonry resists all time), came back for fireworks in Paris and an evening of harp and harpsichord *chez* Johann and Julie Krumpholtz.

"When I came home at night," Jefferson would write Maria in a long love letter immortalized as "My Head and My Heart," "and looked back to the morning, it seemed to have been a month gone." He had been enraptured by her "music, modesty, beauty, and that softness of disposition which is the ornament of her sex."

For days, however, Jefferson had no time for letter writing. On the fifth day of August, the "charming coterie," as he disarmingly called the intimate group, went to Suresnes near Saint-Cloud, then a delightful village, and returned to Paris on foot over the Seine-spanning Pont de Neuilly, to which Jefferson often walked from his Champs Elysées hôtel. (Take *your* beloved to the 16th-century Pont Neuf near Notre Dame; the delicate seven-arched Pont de Neuilly of Jefferson's time has given way to a massive four-lane bridge.)

By now Maria and her distinguished American lover, of this the record leaves little doubt, were frequently alone. (Richard was socializing and soliciting elsewhere.) Together they visited the salons and studios of Houdon, David, and Pajou. They went to the Louvre, to Versailles, whose Le Nôtre park was made, and remains, for lovers; to the Luxembourg gardens, the Latin Quarter student's refuge; to the Bibliothèque du Roi (now the Nationale), the Palais Royal, and the "new church of Ste. Geneviève" (now the Panthéon, where such notables as Voltaire and Rousseau are buried and where their statues outface each other in stony silence).

"How beautiful was every object!" Jefferson would movingly remind Maria Cosway, recalling "the hills along the Seine," the noble terrace at Saint-Germain-en-Laye still dominating the countryside, the former "machine of Marly" that pumped water to Versailles, the Bois de Boulogne's "Bagatelle," which still stuns visitors with its miracle of roses in the spring; and "the Dessert."

Jefferson meant the "Désert de Retz," four miles west of Saint-Germain, itself 12 miles west of Paris. It was an 18th-century fantasy of an *anglo-chinois* garden with no fewer than 26 oddities, such as a "ruined" Gothic church, a Chinese *orangerie*, an *isle de bonheur* (happiness island), an *obélisque*, a grotto, a *temple au dieu Pan*, and a huge, inhabited tower with built-in cracks so that it, too, looked like an ancient ruin. "Even now in its sad decay," Marie Kimball, Jefferson's chronicler, said more than two decades ago of the Désert de Retz, "we still sense its ancient grandeur." The garden and its buildings are even sadder today. All has virtually disappeared save the crumbling tower and a stubborn, pyramidal *glacière*, in which ice was once stored. Visitors are discouraged by the estate's owner. Lovers must make clandestine leaps over breaks in the wall to see what is left.

Six weeks after the first meeting of Jefferson and Maria, he made his own fated leap as he was walking along the Seine with her. Possibly in pure bravado, he jumped over a fence, fell, and broke his right wrist, though the injury was wrongly diagnosed as dislocated. He never fully recovered, as if marking in the flesh an immemorial but ultimately failed love affair. For what Maria seems to have sought in Jefferson was a surrogate father, while he sought in her a more complete woman. Perhaps.

Somewhat symbolically, on their first farewell Jefferson accompanied the Cosways as far as Saint-Denis, to the north of Paris, and its abbey, where Gothic was born and French royalty is buried, and he himself returned to Paris, as he said, "more dead than alive," though it was not yet his love that had died.

The Cosways having departed, Jefferson, too, returned to an older, abiding passion—politics. He was the familiar, indeed the *éminence grise*, of Lafayette and would inspire his Declaration of the Rights of Man. He was the friend of the most brilliant and influential "lights" of France—Buffon, Lavoisier and Condorcet, the Baron de Grimm, Madame de Staël, the Ducs de La Rochefoucauld and Noailles, the Abbés Chalut, Arnaud, and Morellet. He worked with the Abbé Morellet, who was preparing a French edition of Jefferson's *Notes on Virginia*. The Abbé's great, sunny library overlooked the gardens and the palace of the

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LITTLE, BROWN

Tuileries. The palace is gone, but the gardens are there, as Jefferson saw them: "the most celebrated walk in Paris" with "the six large gates by which you may enter . . . the noble rows of trees, straight, large and tall, which form a most beautiful shade."

Intervening was an interlude from politics when Maria Cosway came, without her husband, to Paris in the summer of 1787. But Jefferson, as he complained, saw her only "by scraps." She secluded herself in a friend's villa, and Jefferson, as if by coincidence, went for days at a time on retreat to Suresnes's Mont Valérien, the looming hill (531 feet) on the west bank of the Seine. Here some lay brothers had built a refuge for those, like Jefferson, seeking a moment or two of withdrawal from the world. The hermitage is no more, but the butte, as I write, has a wooded, wintry impressiveness as it broods over the great memorial to the dead of the French Resistance; and down in its foothills is a cemetery of American dead of both world wars. Maria left Jefferson's life in December 1787.

THE WINTER OF 1788–89, preceding the French Revolution, was dour and freezing; "all communications, almost, were cut off." In the spring Jefferson often went from Paris to Versailles, less than an hour's drive, to the meetings of the Estates General, fascinated by the spectacle. Two days before the Bastille fell, July 14, 1789, it may well have been from the Tuileries terrace that Jefferson saw the action below on the Place Louis XV (now the vast Place de la Concorde). A regiment of the King's cavalry tangled with the Parisians. Jefferson to John Jay: "The horse charged, but the advantageous position of the people and the shower of stones [from the terrace] obliged them to retire, and even to quit the field altogether, leaving one of their number on the ground."

On July 14, the day a world ended, Jefferson saw the people of Paris storm the Hôtel des Invalides and seize its stored arms before going on to the fortress of the Bastille. On July 17 he saw a humiliated Louis XVI paraded to Paris's Hôtel de Ville from Versailles, the revolution's red-white-and-blue cockade pinned to his hat. (All but the Bastille is still standing.)

In October 1789 Jefferson left France. After its passions and politics, he was not quite the same man who had arrived five years before. □

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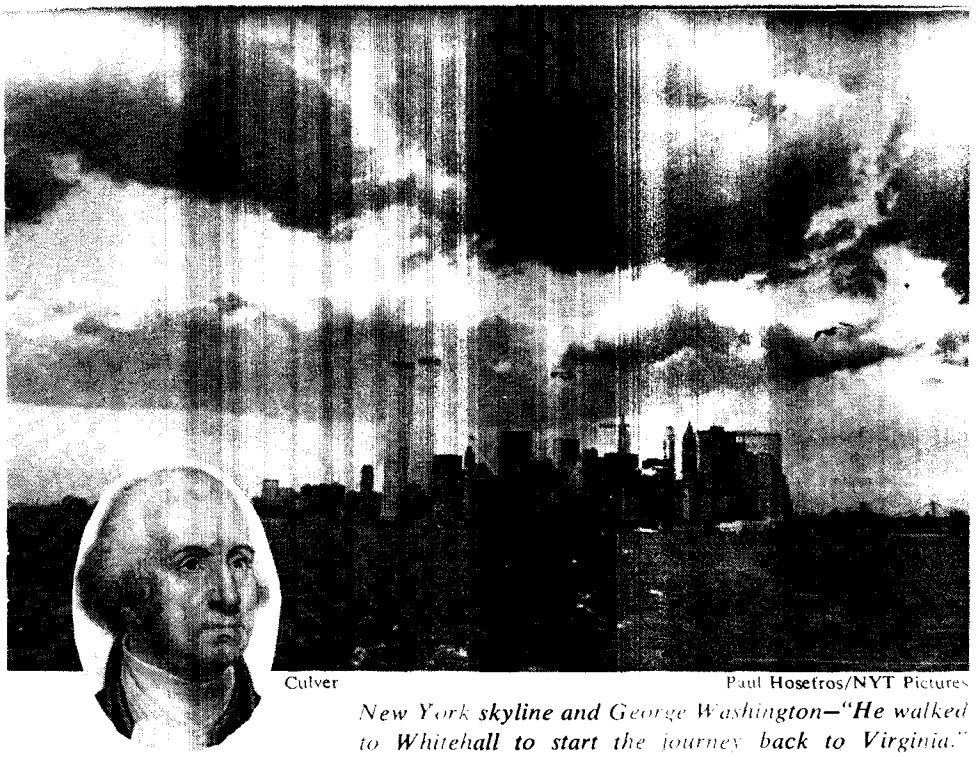

Culver Paul Hosefros/NYT Pictures

New York skyline and George Washington—"He walked to Whitehall to start the journey back to Virginia."

Washington in New York

by Horace Sutton

The southern tip of Manhattan is weighted with financial institutions and with City Hall. If New York declares bankruptcy, the whole fractured end of the city could slip into the waters of Upper Bay like some eastern version of the ticking cataclysm that plagues California (San Andreas Default?).

Such a fanciful eventuality would take with it some of the most historic parts of the city that date to its earliest days and to its earliest stirrings of freedom. The site on which embattled City Hall now stands was a battlefield as far back as 1770, when the colonists fought the British in the Battle of Golden Hill. When New York's provincial congress finally met at White Plains, now a suburb of the city, on July 9, 1776, and voted to support the Declaration of Independence (the delegation had earlier abstained), the New Yorkers, fired with the heat of the summer and the promise of separation from England, pulled down the statue of George III that stood on Bowling Green. Except for the King's head, which somehow made its way to London, the statue was melted down for musket balls, which Americans hoped would deter the British and German troops.

Not enough Redcoats were to be so dissuaded from preventing the capture of New York that September. The occupying forces established their headquarters in City Hall, where they remained entrenched throughout the war.

Seven bitter years later, after the British surrender of Yorktown and the conclusion of the Revolutionary War, Washington appeared at a public dinner given by Gov. George Clinton at Fraunces Tavern in New York to celebrate the departure of British troops from the city. Later the same year, in December 1783, Washington was once more in Fraunces Tavern, this time to take leave of his officers before commencing the journey back to Mount Vernon and peaceful retirement. Wrote Colonel Tallmadge in his diary, "Such a scene of sorrow and weeping I had never before witnessed . . . the heart seemed so full that it was ready to burst from its wonted abode. . . . The simple thought that we were then about to part from the man who had conducted us through a long and bloody war . . . and that we should see his face no more in this world, seemed to me utterly insupportable."

Washington left the tavern, and passing a detachment of light infantry once commanded by Lafayette, he walked to Whitehall, where he was to board a barge to start the journey back to Virginia. At No. 1 New York Plaza, a giant building at the corner of Water and Whitehall streets that replaced a crescent of 19th-century houses, a plaque marks the place where General Washington boarded the Whitehall Ferry after having taken leave of his officers at Fraunces Tavern.

A fervid admirer of Washington, Samuel Fraunces, a West Indian, opened the tavern as the Queen's Head in 1763, naming it for the wife of George III. Despite its name, it became a recruiting station for the Continental Army and for Revolutionary councils of war. When the British took New York, the officers of the occupying army were often in Fraunces's pub. The tavernkeeper was a good listener, and after the war Congress awarded him a citation and a cash grant for his partisan efforts.

WASHINGTON, who had battled the British on Long Island, in White Plains, and across the river in New Jersey, returned to New York as President of the United States. The city had been designated as the national capital, and he took the oath of office on the balcony of the old City Hall, the same building that had served as British headquarters. Forty-one years before the British occupation, John Peter Zenger had been tried and acquitted of seditious libel, a landmark decision that established freedom of the press for the colonies. Ultimately, that basic right was written into the Constitution.

Redesigning the old City Hall as the Capitol was a project assigned to Maj. Charles Pierre L'Enfant who, years later, would plan Washington, D. C. He was allowed $65,000 for the renovations. When Congress met here in March of 1789, it proceeded, as its first official action, to tabulate the Presidential electoral votes. Elected President, George Washington arrived to be sworn in. "I was summoned by my country," said Washington in his Inaugural Address, "whose voice I can never hear but with veneration and love." A brown suit of American manufacture of the style Washington is said to have worn that day, along with a pair of his shoe buckles, is among the exhibits at Federal Hall today.

City Hall became Federal Hall in 1788, which it remained until 1812. During its short term as the seat of the American government—the capital moved to Philadelphia in 1790 to await the creation of a national center on the shores of the Potomac—Federal Hall was the scene of considerable political infighting. In the bid for power, Ham-

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ilton tilted with Jefferson. Hamilton saw no need for a bill of rights because no rights of repression had ever been awarded to the government. Jefferson advanced theoretical arguments, pushing for explicit guarantees. Madison led the Congress in support of Jefferson's theories, and the Bill of Rights was worked out on these premises.

Twenty-one years ago the building on the site—it had been redone as a customs house in 1842 and later became the subtreasury—was set aside as a national monument, once more designated as Federal Hall. The statue of George Washington, dedicated by President Chester A. Arthur in 1883, has long been a landmark in the financial district. The steps in front of the statue, from which Mary Pickford, Douglas Fairbanks, Sr., and Charlie Chaplin sold bonds during the First World War, are a favored place for office workers to take the lunchtime sun. The exhibits inside have been embellished for Bicentennial year. To set the mood, balladeers sometimes sing songs of Washington's time in the stately halls.

In New York, Washington lived in the Franklin House on Cherry Street, near the Brooklyn Bridge. From Federal Hall, across from the present Stock Exchange, the President could walk up Broadway to Saint Paul's Chapel, the chocolate-colored pre-Revolutionary church where he worshiped. The church still sets apart the pew where he prayed and displays a replica of the Bible on which he took the oath of office. In good weather the brown-baggers who toil in lower Manhattan gather in the churchyard at noon among the Colonial graves. Some while away the sunlit hours making rubbings from the ancient headstones.

By the time Washington returned to New York to become President, Fraunces had sold his tavern, but Washington urged him to sign on as steward of the President's house. The favored meeting place for two decades, Fraunces Tavern was pressed into the service of the new government. The Long Room, in which Washington had bid farewell to his troops, became the offices of the State Department, which was then called the Department of Foreign Affairs. The Pentagon, then the War Department, occupied a room upstairs on the third floor.

Still a popular restaurant, Fraunces Tavern, the oldest building in Manhattan, is also a museum of considerable Colonial interest. The Long Room is called the most celebrated 741 square feet in the nation. From the serving bar, Madeira and fish house punch were served to the patrons. One can assume that Washington and Jefferson, the first Secretary of State, were among them. The cases of memorabilia on the third floor include such reliquaries as the fragment of a tooth from the plate worn by Washington and repaired by Dr. John Greenwood; a piece of stone from the balcony where Washington stood to take the oath of office in 1789; a snippet of Washington's hair (or wig); a button from his parade coat; a dish of Canton ware, imported from China, on which Washington is said to have eaten porridge. Add to that cannon balls from the Battle of Washington Heights, November 16, 1776; a Windsor chair used by Lafayette; the orderly book of Washington's Army of the Hudson kept at Camp Verplanck in October of 1782.

In the foyer of the tavern's handsome Clinton Room, on the second floor, hangs Washington's address to the people of America delivered on September 17, 1796, in which he declined another term in the Presidency. The room itself is swathed in 19th-century French wallpaper known as Scenes of the American Revolution. During the Kennedy administration the First Lady had one of the 11 existing sets hung in the Presidential breakfast room of the White House. The deeds of the first President of the Republic have proved too strong so early in the morning for the 38th President. Mrs. Ford had the wallpaper removed to provide her husband with more matutinal serenity.

Private parties who want to invoke the Revolutionary atmosphere can on special occasions engage the Clinton Room, wallpaper and all, and order a dinner from the Tavern's Colonial menu. Among the dishes: ham, yams, and hominy grits; Brunswick stew (originally made with squirrel, now with chicken); Salem Tavern Beef (as made by the Salem Tavern in Winston-Salem, N. C.); and baked chicken à la Washington, an original tavern recipe.

During Bicentennial year the Colonial menu will be served for six months, beginning in May, in the regular restaurant. Any time the ghost of Washington can be summoned by a glass of Madeira or, perhaps more immediately, by a concoction of Myers's Jamaican rum, gin, Cointreau, and orange and lemon juice. That's called a Washington Cocktail. If George doesn't talk to you after two of those, you're not concentrating. □

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WORLD TRAVEL CALENDAR—1976

JANUARY

1 World Championship King Salmon Derby, *Petersburg, Alaska.* Until October 1.
LeLoLai Festival 1976, *San Juan, P.R.* Until December 31. Music, drama, pageantry.

3 Sleigh Rides, *Topsfield, Mass.* Until February 29. At Ipswich River Wildlife Sanctuary.
American Issues Film Festival, *Charleston, S. C.* Until May 30.

5 Winter Arts Festival, *Hamilton, Bermuda.* Until February 14.

6 Twelfth Night Pageantry, *New Orleans, La.* Social season start of Mardi Gras, March 2.

7 Symphony Season, *San Francisco, Calif.* Until May 29.
Carnival, Fasching and Fasnet Events, *Rhineland, Baden-Württemberg, Hesse, Cologne, Germany.* Until March 2.

10 Hula Bowl Game, *Honolulu, Hawaii.* Football.
Eastern Speed Skating Championship, *Saratoga Springs, N. Y.* Also January 11.
Stunt Ballet and Aerial Skiing, *Killington, Vt.* Also January 11.
Championship Sled Dog Races, *Ashland, Wis.* Also January 11.

11 Super Bowl Game, *New Orleans, La.*
Benjamin Franklin's Birthday Week, *Philadelphia, Pa.* Until January 17.
Carnival Celebrations, *Guadeloupe* and *Martinique, F. W. I.* Until March 3. Ash Wednesday is included in celebrations.

12 Jack London Centennial Celebration, *Oakland, San Francisco, Stockton,* and *Sonoma, Calif.* Until January 14. Also April 2–3; July 4–5.

13 Stephen Foster Memorial Week, *White Springs, Fla.* Until January 19.

14 Durutha Perahera or Procession, *Colombo, Sri Lanka.* Until January 16. Marks visit of Buddha.

15 Pongal-Sankranti or Harvest Fair, *Mysore, India.* Until January 18.

16 National Western Stock Show, *Denver, Colo.* Until January 24.
Snow Follies Winter Carnival, *Rangeley, Saddleback, Maine.* Until January 25.
F. W. I. Song Festival, *Pointe-à-Pitre, Guadeloupe,* and *Fort-de-France, Martinique.* Also January 17, 23–24.
Forty-fourth Automobile Rally, *Monte Carlo, Monaco.* Until January 24.
Davis Cup Tennis Trials, *Auckland, New Zealand.* Until January 18.

17 White White World, *Kingfield, Maine.* Until January 25.
Hot Air Balloon Meeting, *Gstaad, Switzerland.* Also January 18.

20 National Hockey League All-Star Game, *Philadelphia, Pa.*

22 Thirty-fifth Annual Bing Crosby National Pro-Am Golf Championship, *Pebble Beach, Calif.* Until January 25.

23 St. Paul Winter Carnival, *St. Paul, Minn.* Until February 1. Theme: Everybody's Ice-Centennial. Ninetieth year celebration. Winter sports and entertainment.
Winter Antiques Show, *New York, N. Y.* Until February 1.

24 Grand Opening of Palm Springs Desert Museum, *Palm Springs, Calif.* Until January 31.
Old Island Days, *Key West, Fla.* Until March 6.
Grand Prix Snowmobile Races, *Houghton Lake, Mich.* Also January 25.
Citrus Fiesta, *Mission, Tex.* Until February 1.

25 Mozart Music Week, *Salzburg, Austria.* Until January 31.
Invitational Ski Jumping, *Hancock, Vt.*
Anniversary Celebration, *São Paulo, Brazil.* City's 422nd year.

26 U. S. Professional Indoor Tennis Championship, *Philadelphia, Pa.* Until February 1.
Twenty-eighth Annual Antiques Forum, *Williamsburg, Va.* Until January 30. Also February 1–6.

29 Minnequa Opera, *Pueblo, Colo.* Until January 31. Colorado centennial.
Winter Fair, *Lander, Wyo.* Until January 31.

30 Southwestern Exposition Fat Stock Show and Rodeo, *Forth Worth, Tex.* Until February 8.
Arts and Crafts Exhibition, *St. Croix, U. S. V.I.*
International Arctic Rally, *Rovaniemi, Finland.* Until February 1.

31 Speed Weeks, *Daytona, Fla.* Until February 16. Stock-car racing.
Chinese New Year Celebrations, *Honolulu, New York, N.Y., Taiwan, Hong Kong, Singapore.* Year of the Dragon.

31 Winter Ecology Workshop, *Gorham, N.H.* Also February 1.

FEBRUARY

1 Swamp Buggy Races, *Naples, Fla.* Also October 31.
Snow-Fest, *Augusta, Gardiner, Winthrop, Maine.* Until February 20. Ice fishing, sports, pageantry.
Black History Week, *Philadelphia, Pa.* Until February 7.
Calypso Tents, *Port of Spain, Trinidad,* and *San Fernando, Tobago, W. I.* Until February 29. Mardi Gras, March 2.
Snow Festival, *Sapporo, Japan.* Until February 5.

2 Polo Matches, *Aiken, S. C.* Until April 30.
Arts Festival, *Hong Kong.* Until February 29.

4 Bob Hope Desert Classic, *Palm Springs, Calif.* Until February 8. Golf.
Oopik Winter Festival, *Brockville, Ontario, Canada.* Until February 8.
Twelfth Olympic Winter Games, *Innsbruck, Austria.* Until February 15.

5 Quebec Carnival, *Quebec, Canada.* Until February 15.

6 "Gold Rush Days" Western Celebration, Parade, Rodeo, *Wickenburg, Ariz.* Until February 8.
Winter Carnival, *Steamboat Springs, Colo.* Until February 8.
Edison Pageant of Light, *Fort Myers, Fla.* Until February 14.
The Great Lapp Winter Fair, *Jokkmokk, Sweden.* Until February 7.

7 Chinese New Year Celebration, *San Francisco, Calif.* Until February 15.
Invitational Ski Jumping Championships, *Laconia, N. H.* Also February 8.
Winter Carnival Month, *Monticello, N.Y.* Until February 29.
Fest '76, International Film Festival, *Belgrade, Yugoslavia.* Until February 15.

9 Gasparilla Pirate Invasion, Parade and Festival, *Ybor City, Tampa, Fla.* Until February 13.
Mid-Season Pro-Am Golf Tournament, *Sea Island, Ga.* Until February 14.
One Hundredth Westminster Kennel Club Dog Show, *New York, N. Y.* Until February 10.

10 Andy Williams Open Golf Tournament, *San Diego, Calif.* Until February 14.

12 Asolo State Theater Season, *Sarasota, Fla.* Until September 5. Seventeenth season.
Sixteenth International Television Festival, *Monte Carlo, Monaco.* Until February 22.
Seventy-ninth Winter Carnival, *Saranac Lake, N.Y.* Until February 14.

13 National Date Festival, *Indio, Calif.* Until February 22. Camel and ostrich races.
Central States Jazz Festival, *Manhattan, Kans.* Until February 15.
Dixie National Rodeo, *Jackson, Miss.* Until February 19.
Shakespearean Festival, Stage II, *Ashland, Oreg.* Until April 10. Also June 12–September 19.
U. S. National Squash Racquet Championships, *Philadelphia, Pa.* Until February 16.
Cruft's Dog Show, *London, England.* Also February 14.

14 Haleiwa Sea Spree, *Honolulu, Hawaii.* Until February 16.
North American Outdoor Speed Skating Championships, *Lake Placid, N. Y.* Also February 15.
Skimmer-45 National Championships, *Lake Wallenpaupack, Pa.* Also February 15. Ice boat races.
Birthday of the Monkey God Festival, *Singapore.* Also February 16, September 9–10.

16 Cherry Blossom Festival, *Honolulu, Hawaii.* Until April 3.
Festival of Contemporary Music, *Salt Lake City, Utah.* Until February 20.

19 First International Art Fair, *Vienna, Austria.* Until February 23.

21 Auto Show, *Chicago, Ill.* Until February 29.
Polar Ice Cap Golf Tournament, *Grand Haven, Mich.*
Mummers Show of Shows, *Philadelphia, Pa.* Until February 29.
Trout Derby, *Green Lake, Wis.* Also February 22.

22 International Fair, *Frankfurt, Germany.* Until February 26.

23 Black Culture Week and Art Exhibit, *Tucson, Ariz.* Until February 27. At Pima College.

24 One Hundredth Annual Mardi Gras Festival, *Nice, France.* Until March 2.

26 La Fiesta de los Vaqueros Parade and Rodeo, *Tucson, Ariz.* Until February 29.

27 Las Negritas Carnival, *Caracas, Venezuela.* Until March 2.
Rio Carnival, *Rio de Janeiro, Brazil.* Until March 2.
Nassau Cup Yacht Race, *Nassau, Bahamas.*
Moomba Festival, *Melbourne, Australia.* Until March 8. Music, drama, sports.

28 World Snowmobile Games, *Ironwood, Mich.* Also February 29.
Samedi Gras Dances, J'Ouvert Jump-Up in Streets. *Roseau, Dominica, W. I.* Until March 2.
Pre-Lenten Carnival, throughout *Mexico.* Until March 2.
Carnavales, *Barranquilla, Colombia.* Until March 2.

29 Leap Year Ski Celebration, *Rangeley, Maine.* At Saddleback Mountain.
Carnival Parade, *Aalst, Blankenberge,* and *Malmédy, Belgium.*

MARCH

1 Man in His Environment Exhibit, *Chicago, Ill.* Until March 31. Field Museum of Natural History.
Bullfights, *Mexico City, Mexico.* Until November 30.
International Chess Tournament, *Lugano, Switzerland.* Until March 8.
Shakespeare Season, *Stratford-Upon-Avon, England.* Until December 31.

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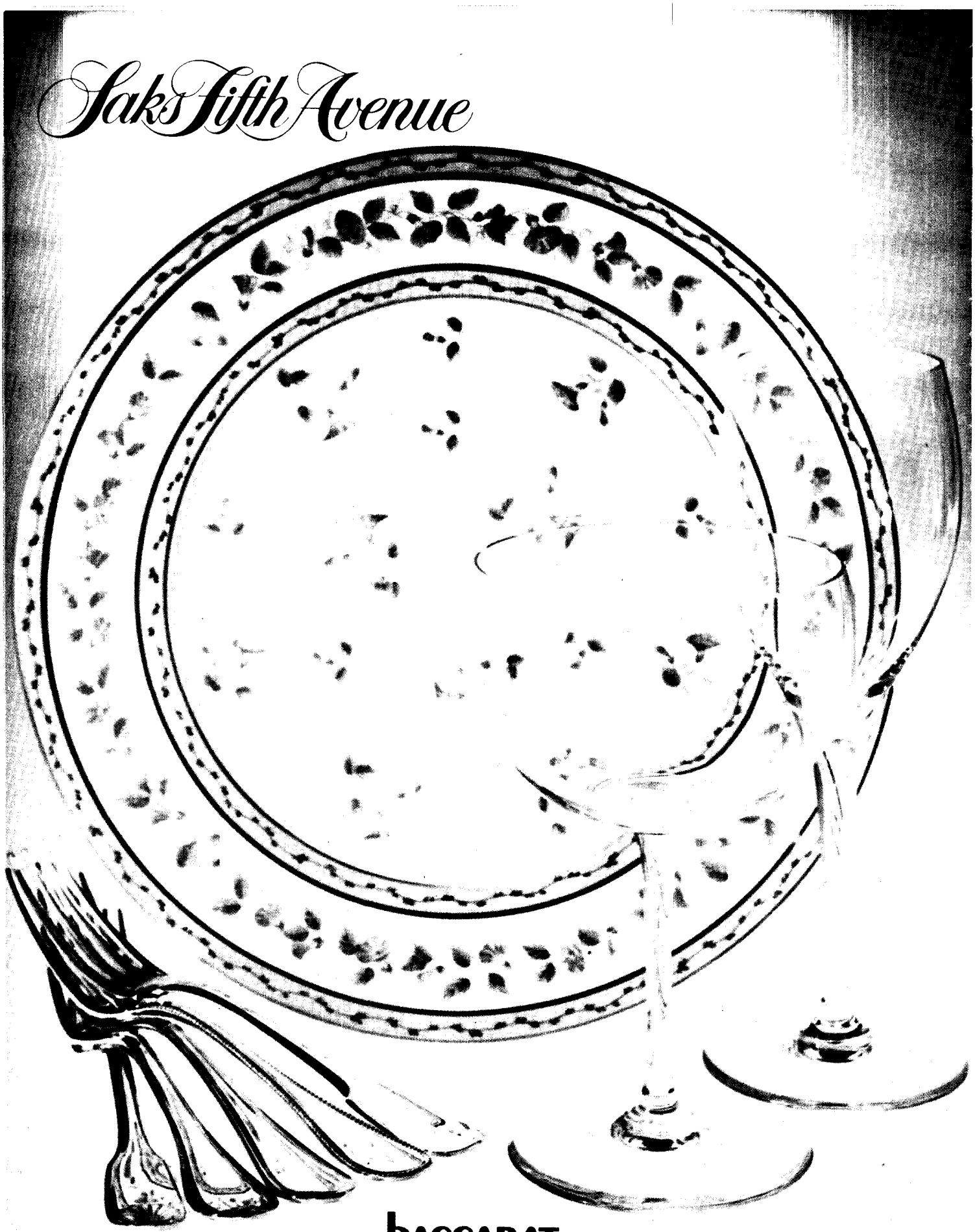

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International Fair, *Cairo, Egypt*. Until March 31.

2 Mardi Gras Celebration, *New Orleans, La.*
International Doll Festival and Flower Show, *Baltimore, Md.* Until March 4.
World Famous Carnival with the "Gilles," *Binche, Belgium.*
Figure Skating World Championships, *Gothenburg, Sweden*. Until March 7.

4 Sanibel Island Shell Fair, *Sanibel Island, Fla.* Until March 6.

5 World Cup Tennis Matches, *Hartford, Conn.* Until March 9.
All-Northwest Barber Shop Ballad Contest and Gay Nineties Festival, *Forest Grove, Oreg.* Also March 6.
International Film Festival, *Cartagena, Colombia.* Until March 11.
Arts Festival, *Dublin, Ireland*. Until March 15.

6 Natchez Pilgrimage, *Natchez, Miss.* Until April 4. Antebellum homes tour.
Sugarbush Mini-Olympics for Children, *Warren, Vt.*
Midwest Freestyle Championships, *Telemark, Wis.* Also March 7. Skiing.
Holmenkollen Ski Festival and Jazz-Pop Festival, *Oslo, Norway*. Until March 14.
Festival of Arts, *Adelaide, Australia*. Until March 28.
South Pacific Festival of Arts, *Rotorua, New Zealand*. Until March 14.

7 Festival of 20th-Century Music, *Cardiff, Wales*. Until March 20.

8 Carib Tranquility Open Lawn Tennis Tournament, *Port of Spain, Trinidad.* Until March 27.

10 International Spring Trade Fair, *Vienna, Austria*. Until March 14.

11 National Orange Show, *San Bernardino, Calif.* Until March 21.
Mountain Living '76, *Asheville, N. C.* Until March 14. Exhibits.
Wearin' of the Green Irish Celebration, *Erin, Tenn.* Until March 13.

12 North American Ski Jumping Championships, *Steamboat Springs, Colo.* Until March 14.
NCAA Basketball Tournament, *Chattanooga, Tenn.* Also March 13.
Eastern Cross-Country Championships, *Warren, Vt.* Until March 14. Skiing.
Fallas of San Jose, *Valencia, Spain*. Until March 19. Procession of carved-wood and cardboard satirical figures.

13 Aerospace and Arizona Days, *Tucson, Ariz.* Also March 14. At Davis Monthan Air Force Base.
Spring Garden and Flower Show, *Boston, Mass.* Until March 21.

14 Antique Exposition and Hobby Fair, *Chicago, Ill.* Until March 18. Also May 14–18; October 8–13.
Festival of New Religious Arts, *Morgantown, W. Va.* Until March 21.
St. Patrick's Week Festival, throughout *Ireland*, special in *Dublin*. Until March 21.

15 Glass Festival, *Parkersburg, W. Va.* Until March 20.
Spring Star Class Series, *New Providence, Nassau, Bahamas*. Until March 22. Yachting.

16 International Water Polo Tournament, *Long Beach, Calif.* Until March 21.
Southeastern 500 Races, *Bristol, Tenn.* Racing.
Art from Zaire Exhibit, Museum of African Art, *Washington, D. C.* Until May 2.
Festival of Purim, throughout *Israel.*
Regional Folk Art Festival of Sousse, all cities of *Sahel, Tunisia*. Until March 21.

18 Festival of Arts, *Birmingham, Ala.* Until March 28. Greek theme.

19 Pioneer Craft Festival, *Rison, Ark.* Until March 21. Johnny Cash grand marshal of parade, March 20.
Fiesta de las Golondrinas or Return of the Swallows, Mission, *San Juan Capistrano, Calif.* Also March 20.
Twenty-eighth International Fair of San José, *David, Panama.* Until March 22.

20 Prince Kuhio Festival, *Kauai, Hawaii*. Until March 28. Pageantry.
Music Festival, *Port of Spain, Trinidad.* Until April 30.
Winter Festival at Arctic Circle, *Narvik, Norway*. Until March 28.

21 De Soto Celebration, *Bradenton, Fla.* Until March 28. Recalls landing of de Soto in 1539.
Benito Juárez's Birthday Celebration, throughout *Mexico*.
Space and Astronautic Exhibition, *Hanover, Germany*. Until May 9.

23 NCAA Fencing Championships, *Philadelphia, Pa.* Until March 27.

24 Jazz Band Festival, *Reno, Nev.* Until March 27.

25 Viennale—1976 Film Festival, *Vienna, Austria*. Until April 2.
Safari Rally, *Nairobi, Kenya*. Until March 29. Car race.

26 Expo '76 National Philatelic Exposition, *Rockford, Ill.* Until March 28.

27 The Flanders Spring Fair, *Ghent, Belgium*. Until April 4.
International Winter Games, *Rovaniemi, Finland*. Also March 28.

28 King Neptune's Frolic, *Sarasota, Fla.* Until April 4. Water events and others.

29 Fifty-fifth Festival of States, *St. Petersburg, Fla.* Until April 10.

30 Exhibit: Star Spangled History—Drawings by Joseph Boggs Beale, Magic Lantern Artist, 1841–1926, *St. Louis, Mo.* Until April 23.
NCAA Gymnastics Championships, *Philadelphia, Pa.* Until April 3.

APRIL

1 Sound and Light Performances, *Athens, Greece*. Until October 31.
The World of Islam Festival, *London, England*. Until July 31.

2 Spring Fiesta, *New Orleans, La.* Until April 20. Throughout French Quarter.

3 World Championship Downhill Canoe Races, *Greenville, Maine.*
Dogwood Festival, *Atlanta, Ga.* Until April 10.
Cherry Blossom Festival, *Washington, D. C.* Until April 10.
Puyallup Valley Daffodil Festival, *Tacoma, Puyallup*, and *Sumner, Wash.* Until April 11.
International Fair, *Ljubljana, Yugoslavia.* Until April 9.
Sea Festival, *Pelabuhan Ratu, West Java, Indonesia*. Also April 4.

5 U.S.A. Film Festival, *Dallas, Tex.* Until April 11.
Barter Theater Season, *Abingdon, Va.* Until October 31.

7 Grand National Jr. Livestock Exposition and Horse Show, *San Francisco, Calif.* Until April 22.
First International Children's Festival, *Monte Carlo, Monaco*. Until April 14.

8 Masters Golf Tournament, *Augusta, Ga.* Until April 11.

9 Vermont State Maple Festival, *St. Albans, Vt.* Until April 11.
Royal Easter Show, *Sydney, Australia*. Until April 20.

10 Indian Fair, *Phoenix, Ariz.* Also April 11. At Heard Museum.
"Paul Robeson and His Times," Photos, Films, Memorabilia and "Abraham Lincoln and His Times," exhibits, *New York, N. Y.* Until July 11. International Center of Photography.
Easter Festival, *Salzburg, Austria*. Until April 19.

11 Yaqui Indian Holy Week Ceremonials, *Tucson* and *Phoenix, Ariz.* Until April 18.
Messiah Festival, *Lindsborg, Kans.* Until April 18.
Easter Lapp Weddings, *Karasjok* and *Kautokeino, Norway*. Until April 19.
China Sea Yachting Race, *Hong Kong* to *Manila*.

12 Black Expo, *Atlanta, Ga.* Until April 18.
International Tulip-Time Music Festival, *Katwijk aan Zee, Netherlands*. Until April 19.

13 Winterthur in the Spring Exhibit, *Winterthur, Del.* Until May 23. Summer Exhibit: May 25–September 20; Autumn: October 1–31. Winterthur Museum.
Sinhala and Tamil New Year Observances, throughout *Sri Lanka*. Also April 14.
Songkran Festival of Throwing Water, *Chiang Mai, Bangkok*, and *Paklat, Thailand*. Until April 15.

14 Pan American Day, throughout *Haiti.*
International Youth Bands Festival, *Harrogate, England*. Until April 21.

15 Festival City Indian Awareness Program, *Madison, S. Dak.* Until April 17.
Passover Observance, throughout *Israel.* Until April 22.

16 Cherry Blossom Festival, *San Francisco, Calif.* Until April 18. Also April 22–25. At Japantown and Japan Center.
Fiesta San Antonio, *San Antonio, Tex.* Until April 25.

17 The Great Earthquake and Fire Muster, *San Francisco, Calif.* Also April 18.
Easter Festival, *Virgin Gorda, B. V. I.* Until April 19.

18 Easter Sunrise Services: *Grand Canyon, South Rim, Payson, Ariz.; Mt. Davidson, Nev., San Francisco, Calif.; Lake Wales, Fla.; Honolulu, Hawaii;* and more.
Easter Promenade on the Boardwalk, *Atlantic City, Asbury Park*, and *Seaside Heights, N. J.*
Festival of Fine Arts, *Long Branch, N. J.* Until May 8.
International Azalea Festival, *Norfolk, Va.* Until April 25.
Firing of the Chariot, *Florence, Italy*. Easter tradition.
World Championship Tennis, *Monte Carlo, Monaco.*

19 Quapaw Quarter House Tour, *Little Rock, Ark.* Until May 2.
Fifty-fifth Annual Rose Festival, *Thomasville, Ga.* Until April 25.
World's Largest Fish Fry, *Paris, Tenn.* Until April 24.

20 Romantic Music Festival, *Indianapolis, Ind.* Until April 25.

21 Merrie Monarch Festival, *Hilo, Hawaii.* Until April 24.
International Spring Fair, *Zagreb, Yugoslavia*. Until April 27.

22 Buccaneer Days, *Corpus Christi, Tex.* Until May 2.
Wine Fair, *Grevenmacher, Luxembourg.*

23 Tucson Festival, *Tucson, Ariz.* Until May 15. Indian, Spanish, and Mexican events.
Kentucky Derby Festival, *Louisville, Ky.* Until May 2. One hundred second race, May 1.
National Trout Festival, *Kalkaska, Mich.* Until April 25.
Penn Relays, *Philadelphia, Pa.* Also April 24. Track-and-field classic.

24 Southern Illinois Country Days, Ferne Clyffe State Park, south of *Marion, Ill.* Also April 25. Bluegrass music.
Historic Garden Week, throughout *Virginia*. Until May 2. Tours of historic gardens and homes in 31 areas.
North Pueblos Artists and Craftsmen Spring Show, *Santa Fe, N. M.* Also April 25.
Festival Theatre Season, *Pitlochry, Scotland*. Until October 2.

(Continued on next page.)

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25 Jumping Frog Jamboree, Del Mar Fairgrounds, *San Diego, Calif.*
Arbor Day Celebration, *Nebraska City, Neb.* Until April 25.
27 April Festival, *Seville, Spain.* Until May 2. Folk dancing, song, music, bullfights.
30 Cotton Carnival, *Memphis, Tenn.* Until May 8. Parade, exhibits, and pageantry.
Forty-ninth Annual Shenandoah Apple Blossom Festival, *Winchester, Va.* Until May 2.

MAY

1 Days of '98, *Skagway, Alaska.* Until August 31.
Lei Day, *Honolulu, Hawaii.* Pageantry and competitions.
500 Festival, *Indianapolis, Ind.* Until May 31. Big race on May 30.
Fifty-first Running of the Viginia Gold Cup, *Warrenton, Va.*
Festival Casals, *Río Piedras, P. R.* Until June 30. Music.
Opening of Tivoli Gardens, *Copenhagen, Denmark.* Until September 19.
Festival of St. Efisio, *Cagliari, Sardinia.* Until May 4.
2 Old Dover Days, *Dover, Del.* Also May 3. Colonial pageantry.
4 International Book Festival, *Paris, France.* Until May 9.
5 Cinco de Mayo, *Los Angeles, Calif.* Mexican celebration.
Independence Day Celebrations, throughout *Israel.* Twenty-eighth year.
"Moscow Stars" *Moscow, U. S. S. R.* Until May 13. Music, drama, ballet.
7 Preakness Festival Week, *Baltimore, Md.* Until May 16, day of race.
Sailing Week Regatta, *St. Johns, Antigua, B. W. I.* Until May 15.
Joan of Arc Festival, *Orléans, France.*
8 Tenth Annual International Sandcastle Contest, *Sarasota, Fla.* Sand sculpting.
National Conference on Migrant Education, *Philadelphia, Pa.* Until May 12.
Camptown Races, *Ashland, Va.* Horse racing.
Music and Drama Festival, *Bordeaux, France.* Until May 25.
Carnival, *Valletta, Malta.* Until May 11.
9 Horse Fair, *Jerez de la Frontera, Spain.* Until May 16.
12 International Prague Spring Music Festival, *Prague, Czechoslovakia.* Until June 4.
Pilgrimage to Shrine, *Fátima, Portugal.*
Airborne '76, *Gothenburg, Sweden.* Until May 16. Aviation fair.
13 Fiesta de la Primavera, *San Diego, Calif.* Until May 16.
Tulip Festival, *Orange City, Iowa.* Until May 15.
Wildflower Pilgrimage, *Davis, W. Va.* Until May 16. Tour.
Exhibition of Romanesque Art from 9th to 16th centuries, *Angoulême, France.* Until September 30. This is the Year of Romanesque Art in France.
Wesak Day, throughout *Malaysia,* except *Sabah* and *Sarawak.* Birth of Buddha.
14 Children's Services Horse Show, *Farmington, Conn.* Until May 16.
Civil War Canton, *Galena, Ill.* Until May 16. Civil War pageant.
International Festival, *Toledo, Ohio.* Until May 16.
Luther Burbank Rose Festival, *Santa Rosa, Calif.* Until May 16.
Maytime Festival and Carroll's Amateur Theatre International, *Dundalk, Ireland.* Until May 23.
15 Ninth Avenue International Festival, *New York, N. Y.* Also May 16.
Fifth Annual International Chicken Flying Meet, *Rio Grande, Ohio.* At Bob Evans Farms.
Masterpieces of African Art Exhibit, Museum of African Art, *Washington, D. C.* Until December 31.
16 Lilac Festival, *Spokane, Wash.* Until May 23.
International Petroleum Expo, *Tulsa, Okla.* Until May 22.
International Book Fair, *Warsaw, Poland.* Until May 22.
Festival of Music and Folk Arts, *Gabès, Tunisia.* Until May 24.
17 Education Fair, *New York, N. Y.* Until June 4. At World Trade Center.
19 International Festival of Music, Drama, Folklore, *Bergen, Norway,* Until June 2.
20 International Flower Show, *Miami Beach, Fla.* Until May 24.
Danny Thomas Memphis Golf Classic, *Memphis, Tenn.* Until May 23.
21 Spring Country Music Festival, *Hiawassee, Ga.* Also May 23–24.
Vienna Festival, *Vienna, Austria.* Until June 20. Music.
Ramayana Ballet Festival, *Djakarta, Indonesia.* Until May 24.
23 Iris Festival, *Sumter, S. C.* Until May 30.
Sardinian Cavalcade, *Sassari, Sardinia.* Procession of 2,000 in costume.
24 Jimmie Rodgers Festival, *Meridian, Miss.* Until May 28. Music.
Music Weeks International Festival, *Sofia, Bulgaria.* Until June 15.
25 Gypsy Festival and Annual Pilgrimage, *Les Saintes-Maries-de-la-Mer, France.* Also October 22.
26 Fiftieth Annual Shaw Festival, *Niagara-on-the-Lake, Ontario, Canada.* Until October 3.
Chelsea Flower Show, *London, England.* Until May 28.
28 Washington Square Outdoor Art Show, *New York, N. Y.* Until June 13. Also September 3–19. Greenwich Village.
Fédération Internationale Philatélique Exposition, *Philadelphia, Pa.* Until June 6. Stamps.
Bath Festival, *Bath, England.* Until June 6. Music.
29 Bluegrass Music Festival of The United States. *Louisville, Ky.* Until May 31.
Banks of the Wabash Festival, *Terre Haute, Ind.* Until June 6. Crafts, drama, music, historic reenactments.
Arts and Crafts Fair, *Kerrville, Tex.* Until May 31.

JUNE

1 Festival of Native Arts, *Anchorage, Alaska.* Until June 30.
National Shakespeare Festival, *San Diego, Calif.* Until September 12.
Fiesta of Five Flags, *Pensacola, Fla.* Until June 30.
Fiesta Noche del Rio, *San Antonio, Tex.* Until August 28.
Crop Over Festival, *Bridgetown, Barbados, B. W. I.* Until June 30. Arts and crafts.
Cricket-Leeward Islands Tournament, *Plymouth, Montserrat, W. I.* Until July 15.
2 Connecticut Morgan Horse Show, *West Springfield, Mass.* Until June 6.
Beer Festival, *Kilkenny, Ireland.* Until June 7.
Festival of the Republic, *Rome, Italy.*
4 Arkansas Fun Festival, *Hot Springs, Ark.* Until June 13.
Rose Festival, *Portland, Oreg.* Until June 13.
International Festival-Institute, *Round Top, Tex.* Until July 7.
Music Festival, *Aldeburgh, England.* Until June 20.
Emancipation and Independence Day, throughout *Tonga.*
5 Dairy Festival, *Enosburg Falls, Vt.* Also June 6.
Film International, *Cork, Ireland.* Until June 12.
6 International Fair, *Poznan, Poland.* Until June 13.
7 Dance and Music Festival, *Kuopio, Finland.* Until June 13.
Broom-Flower Festival, *Wiltz, Luxembourg.*
8 Russian Festival of Music and Dance, *New York, N.Y.* Until June 30. Metropolitan Opera, Lincoln Center.
Old Dutch Market, *Hoorn, Netherlands.* Until August 11.
9 International Country Music Fan Fair, *Nashville, Tenn.* Until June 13.
11 Danish Days Celebration, *Minden, Neb.* Until June 13.
Mountain Heritage Arts and Crafts Festival, *Harpers Ferry, W. Va.* Until June 13.
Festival of Two Worlds, *Spoleto, Italy.* Until July 4. Arts.
12 Connecticut River Arts and Crafts Festival, *East Haddam, Conn.* Also June 13.
Wolf Trap Farm Park for the Performing Arts, *Vienna, Va.* Until September 13.
Trooping the Colour: The Queen's Official Birthday Parade, *London, England.*
13 Midsummer Music Festival, *San Francisco, Calif.* Until August 15. Sigmund Stern Grove.
Nebraskaland Days, *North Platte, Neb.* Until June 20. Parade, pageantry, rodeo, Indian dancing.
Music Festival, *Virginia Beach, Va.* Until June 17.
Oiled Wrestling Games of Kirkpinar, *Edirne, Turkey.* Until June 20.
14 Twelfth Annual National Ragtime Festival, *St. Louis, Mo.* Until June 19. Aboard Goldenrod Showboat.
Live Festival of Music, *Washington, D. C.* Until September 6. Sylvan Theatre, Washington Monument.
15 Talks on Man and Nature, *Fruita, Colo.* Until September 2. Colorado National Monument.
National Marbles Tournament, *Wildwood, N. J.* Until June 19.
Festival of American Folklife, *Washington, D. C.* Until September 6.
Wine Festival, *Rethymnon, Crete.* Until June 30.
16 Outdoor Drama: "Texas," *Palo Duro Canyon State Park, Tex.* Until August 21.
17 Man and His World Exposition, *Montreal, Quebec, Canada.* Until September 6.
19 Mississippi River Festival, *Edwardsville, Ill.* Until August 20. Fifty music events. Also film festival.
Piper's Opera House Musical Weekends, *Virginia City, Nev.* Until June 30.
20 Old Time Fiddlers' Contest, *Weiser, Idaho.* Until June 26.
Festival of Arts, *Istanbul, Turkey.* Until July 15. Opera, ballet, drama, art, music.
21 Midnight Sun Outdoor Folk Dance Festival, *Anchorage, Alaska.*
Tennis Championships, *Wimbledon, England.* Until July 3.
Music Festival, *Nairobi, Kenya.* Until June 29.
23 Fifty years of Jazz Symposium, *St. Louis, Mo.* Until June 25.
International Gospel Music Festival, *Nashville, Tenn.* Until June 26.
Midsummer Eve, throughout *Denmark* and *Norway.* Bonfires.
Summer Festival of Opera, Symphony, Ballet, and Drama. *Ljubljana, Yugoslavia.* Until August 31.
24 Ravinia Festival, *Chicago, Ill.* Until August 31. Concerts, opera, popular music, ballet, drama.
Third World Congress of Poets, *Baltimore, Md.* Until June 26.
U. S. Open Tennis Championships, *Philadelphia, Pa.* Until June 27.
Sixteenth-Century Football Game, *Florence, Italy.* Also June 28. In costume.

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International Jazz Festival, *Montreux, Switzerland.* Until July 11.

25 National Chin-Qua-Pin Days: National Native American (Indian) Festival, *Colorado Springs, Colo.* Until June 27.
Newport Jazz Festival, *New York, N.Y.* Until July 4.
Jazz Festival, *Hampton, Va.* Until June 27.
International Film Festival, *West Berlin, Germany.* Until July 6.

26 Caramoor Music Festival, *Katonah, N.Y.* Until August 31. Weekends.
U. S. National Fencing Championship, *Philadelphia, Pa.* Until July 3.
Rockhounds Pow-Wow, *Prineville, Oreg.* Until July 4.
International Soccer Tournament, *Bristol, R. I.* Until July 27.

27 San Francisco's Own 200th Birthday Celebration. Until June 29.
Fourth Annual Concours D'Elégance, *Forest Grove, Oreg.* Car race and display.
Chamber Music Festival, *Santa Fe, N. M.* Until August 1.

29 Jacob's Pillow Dance Festival, *Lee, Mass.* Until August 21.
Tom Sawyer Day Festival and National Fence Painting Contest, *Hannibal, Mo.* Until July 4.

30 One Hundred Thirteenth Anniversary of the Battle of Gettysburg, *Gettysburg, Pa.* Until July 4.
Festival of Ancient Drama, *Epidaurus, Greece.* Until August 15.

JULY

1 American Dance Festival, *New London, Conn.* Until August 31. Also song, music, and drama.
Boston Symphony Orchestra Berkshire Festival, *Tanglewood, Lenox, Mass.* Until August 31.
Hydrangea Festival, *Atlantic City, N. J.* Until July 31. Flower tours.
Mormon Miracle Pageant, *Manti, Utah.* Until August 10.
Snow Festival, *Bariloche, Argentina.* Until August 31.
Twenty-seventh Shakespearean Festival, *Verona, Italy.* Until July 31.
Festival of Music and Drama, *Athens, Greece.* Until September 15.
International Festival of Arts, *Monte Carlo, Monaco.* Until August 31.

2 World Championship Timber Carnival, *Albany, Oreg.* Until July 5.
The Palio, *Siena, Italy.* Also August 16. Medieval horse race.

3 World's Inner Tube Float Races, *Yuma, Ariz.*
Food Festival, *New Orleans, La.* Until July 5.
Twenty-seventh Annual Penn Dutch Folk Festival, *Kutztown, Pa.* Until July 10.

4 All States Picnic, *Ontario, Calif.* Mile-long table, 50 states represented.
France-Louisiana Festival, *New Orleans, La.* Until July 14.
National Dump Week, *Kennebunkport, Maine.* Until September 6.
Dedication of International Space Hall of Fame, *Alamogordo, N. M.*
Grand Opening, National Air and Space Museum, *Washington, D. C.*, Smithsonian.
Rebild Festival, *Denmark.* Honors American Independence Day.

5 Running of the Bulls, *Pamplona, Spain.* Until July 14.
International Musical Eisteddfod *Llangollen, Wales.* Until July 11.

7 Twentieth Anniversary Opera Festival, *Santa Fe, N. M.* Until August 28.

9 Air Fair, *Renton, Wash.* Until July 11.
Calgary Stampede, *Calgary, Alberta, Canada.* Until July 18.

10 Summer Festival. *Dubrovnik, Yugoslavia.* Until August 25.
Israel Festival of Music and Dance, *Jerusalem, Tel Aviv,* and *Caesarea, Israel.* Until August 12.

11 Democratic National Convention, *New York, N. Y.* Until July 18.
Opera Festival, *Savonlinna, Finland.* Until August 1.

12 Thirty-ninth Bach Festival, *Carmel, Calif.* Until July 25.
Southern Highland Craftsman's Fair, *Asheville, N. C.* Until July 16.
National Chicken Cooking Contest, *Philadelphia, Pa.* Until July 15.

13 Pacific Northwest Festival, *Seattle, Wash.* Opera. Until July 25.

14 Bastille Day, *Paris* and throughout *France.*
Choctaw Indian Fair, *Philadelphia, Miss.* Until July 17.
Sound and Light Drama, Thomas Wolfe's *Look Homeward Angel, Asheville, N. C.* Also October 3.

16 Jazz '76, *Pori, Finland.* Until July 18.
Hans Christian Andersen Festival, *Odense, Denmark.* Until August 1.
Opera Festival, *Aix-en-Provence, France.* Until August 7.

17 Festival of the Bells, *San Diego, Calif.* Also July 18.
1976 Summer Olympics, *Montreal, Quebec, Canada.* Until August 1.

18 Broiler Festival, *Belfast, Maine.* Until July 25.

20 Bregenz Festival, *Bregenz, Austria.* Until August 20.
Song Festival, *Riga, U. S. S. R.* Until July 22.

21 Circus City Festival, *Peru, Ind.* Until July 24.
World Review of Original Folklore, *Zagreb, Yugoslavia.* Until July 28.
Salzburg Festival, *Salzburg, Austria.* Until August 20.

23 The Nordic Fest, *Decorah, Iowa.* Until July 25. Norwegian music, dance, song, pageantry, and food.
Mormon Pageant, *Hill Cumorah, Palmyra, N. Y.* Also July 24, 27–31.

24 Frontier Days, *Cheyenne, Wyo.* Until August 1.

25 Navajo Craftsmen Show, *Flagstaff, Ariz.* Until August 1.
Carnival, *St. Johns, Antigua, B. W. I.* Until August 3.

26 Heritage, Music and Theater Week, *Louisville, Ky.* Until August 3.

29 White Marlin Tournament, *Atlantic City, N. J.* Until August 1.
Seafair, *Seattle, Wash.* Until August 8.
All-American Indian Days and Miss Indian America Pageant, *Sheridan, Wyo.* Until July 31.
Indian Days, *Banff, Alberta, Canada.* Until July 31.

30 Festival of the American West, *Logan, Utah.* Until August 7.

31 Ceremonial and Indian Arts, Crafts Show, Dances, Puye Cliff Ruins near *Santa Clara Pueblo, N. M.* Also August 1.
Glenora Music and Arts Festival, *Dundee, N. Y.* Also August 1, 7–8.

AUGUST

1 Eucharistic Congress, *Philadelphia, Pa.* Until August 8.
Highland Arts and Crafts Festival, *Abingdon, Va.* Until August 15.
Fiesta de Santo Domingo de Guzmán, *Managua, Nicaragua.* Until August 10. Folklore ballet.
The Sea Celebrations, *Constanta, Romania.* Until August 7. Drama, music, dances, carnival.
Hibiscus Festival, *Suva, Fiji.* Until September 30.
International Music and Dance Festival, *Santander, Spain.* Until August 31.

2 Jazz Festival, *Molde, Norway.* Until August 7.
Eight Hundreth Anniversary National Eisteddfod, *Cardigan, Wales.* Until August 7.

3 Horse Show, *Dublin, Ireland.* Until August 8.

4 Folkorama International Cultural Festival, *Denver, Colo.* Until August 6.

5 Forty-ninth Annual Mountain Dance and Folk Festival, *Asheville, N. C.* Until August 7.
Texas Folklife Festival, *San Antonio, Tex.* Until August 8.

6 National Drag Boat Championships, *Long Beach, Calif.* Until August 8.
Seafoods Festival, *Rockland, Maine.* Until August 8.
Peter Britt Music and Arts Festival, *Medford, Oreg.* Until August 21.
Peace Festival, *Hiroshima, Japan.*

7 National Hobo Convention, *Britt, Iowa.*
Czech Festival, *Wilber, Neb.* Also August 8. Dances, parades, food.
Antique Boat Show, *Clayton, N. Y.* Also August 8.
Fête des Cuisinères or Cooks' Festival, *Pointe-à-Pitre, Guadeloupe, F. W. I.*
Music Festival, *Turku, Finland.* Until August 12.

8 Float Trip and Race, *Snake River, Marsing, Idaho.*
Apple Fair, *Zacatlán, Mexico.* Until August 18.

9 American Indian Exposition, *Anadarko, Okla.* Until August 14.

10 Theatre Summer, *Tampere, Finland.* Until August 14.

11 Fifty-fifth Annual Inter-Tribal Indian Ceremonial, *Gallup, N. M.* Until August 15. At Red Rock State Park.

12 Forty-first Annual Old Fiddlers' Convention, *Galax, Va.* Until August 14.
State Fair, *Milwaukee, Wis.* Until August 22.

13 Gold Coast Art Fair, *Chicago, Ill.* Until August 15.
Mystic Calf Pipe and Sundance Ceremonies, *Eagle Butte, S. Dak.* Until August 15. Indian events.
Stampede and Suicide Race, *Omak, Wash.* Until August 15. Rodeo.
Air Show, *Abbotsford, British Columbia, Canada.* Until August 15.

14 Smoki Ceremonials and Snake Dance, *Prescott, Ariz.*

15 Festival of Nations, *Red Lodge, Mont.* Until August 22.

16 Lakefront Festival, *Chicago, Ill.* Until August 22.
Republican National Convention, *Kansas City, Mo.* Until August 23.

19 Helsinki Festival, *Helsinki, Finland.* Until September 5.

20 Canal Festival, *Coshocton, Ohio.* Until August 22.

21 Muster and Battle of Rhode Island Pageant, *Tiverton, R. I.*
Festival of Arts, *Shīrāz, Iran.* Until August 30.

22 Festival of St. Barthélemy, *St. Barthélemy, F. W. I.* Until August 24. French country fair in the Caribbean.
International Festival, *Edinburgh, Scotland.* Until September 11.

26 State Fair, *Columbus, Ohio.* Until September 6.
Tennessee Walking Horse National Celebration, *Shelbyville, Tenn.* Until September 4.

28 Du Quoin State Fair, *Du Quoin, Ill.* Until September 6. Hambletonian Race on September 4.
Begonia Festival, *Lochristi, Belgium.* Until August 30.

(Continued on next page.)

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ICELANDIC

5056

Classical Music Festival, *Montreux, Switzerland.* Until October 5.

29 Amusement Fair or Shepherd's Fair of 1340, *Luxembourg, Luxembourg.* Until September 12.

31 Fair, *Flemington, N. J.* Until September 6.
New York State Fair, *Syracuse, N. Y.* Until September 6.

SEPTEMBER

1 U. S. Lawn Tennis Assn. Open Championship, *Forest Hills, N. Y.* Until September 12.
Royal Theater Season, *Copenhagen, Denmark.* Until November 30.
International Trade Fair, *Thessalonike, Greece.* Also Film and Song Festival. Until September 25.
National Arts and Crafts Displays, *Suva, Fiji.* Until September 30.

3 Art Festival, *Sausalito, Calif.* Until September 6.
Annual Fiesta de Santa Fe, *Santa Fe, N. M.* Until September 6.

4 Festival of the Arts, *San Diego, Calif.* Until September 12.
Wilhelm Tell Pageant and Festival, *New Glarus, Wis.* Until September 6.

5 Berlin Festival, *West Berlin, Germany.* Until September 30.

7 Miss America Pageant, *Atlantic City, N. J.* Until September 11.

10 Opera Season, *San Francisco, Calif.* Until November 28.
Primitive Art Masterpieces Exhibit, *Denver, Colo.* Until November 7.
Paris Opera, *New York, N. Y.* Until September 18. Metropolitan Opera House, Lincoln Center.

11 State Fair, *Albuquerque, N. M.* Until September 26.
Fifty-seventh Comptoir Suisse: National Autumn Fair, *Lausanne, Switzerland.* Until September 26.

13 Farmfest '76, *Lake Crystal, Minn.* Until September 19.

15 Round-Up, *Pendleton, Oreg.* Until September 18. Rodeo.

17 Grand Prairie Festival of Arts, *Stuttgart, Ark.* Until September 19.
Nineteenth Annual Jazz Festival, *Monterey, Calif.* Until September 19.
Niagara Grape and Wine Festival, *St. Catharines, Ontario, Canada.* Until September 26.

18 All-Girl Rodeo, *Lake Wales, Fla.* Also September 19.
National Crafts Festival, *Silver Dollar City, Mo.* Until October 10.
International Folk Festival, *Canton, Ohio.* Also September 19.
International Festival of Light Opera, *Waterford, Ireland.* Until October 3.

19 Corn Palace Festival, *Mitchell, S. Dak.* Until September 25.
Oktoberfest or Beer Festival, *Munich, Germany.* Until October 10.
Festival of Contemporary Music, *Warsaw, Poland.* Until September 27.

23 International Mining and Manufacturing Festival, *Cadiz, Ohio.* Until September 26.

24 Japanese Fall Festival (Aki Matsuri), *San Francisco, Calif.* Until September 26.

27 Northeast Kingdom Fall Foliage Festival, *Walden, Cabot, Plainfield, Peacham, Barnet,* and *Groton, Vt.* Until October 2.
Theatre Festival, *Dublin, Ireland.* Until October 9.

29 World Dairy Show, *Madison, Wis.* Until October 3.

OCTOBER

1 Folk Festival, *Du Quoin, Ill.* Until October 3.
Grand Prix of U. S. Formula I World Championships of Drivers Road Race, *Watkins Glen, N. Y.* Until October 3.
International Music Festival, *Puebla, Mexico.* Until December 10.

2 Autumn Trail Ride Over Old Stagecoach Road, *Starksboro, Vt.*

3 Blessing of the Fishing Fleet, *San Francisco, Calif.*
Prison Rodeo, *Angola, La.* Also October 10, 17, 24, 31.

7 Confederate Air Force Show, *Harlingen, Tex.* Until October 10.

8 Eleventh Ozark Frontier Trail Festival and Craft Show, *Heber Springs, Ark.* Until October 10.
State Fair, *Dallas, Tex.* Until October 24.

9 Music Festival, *Bratislava, Czechoslovakia.* Until October 23.

11 International Fishing Tournament and Marlin Team Tournament, *Port Antonio, Jamaica.* Until October 15.

16 October Festival of Culture, Sports and Music, *Guadalajara, Mexico.* Until October 29.

17 International Film Festival, *San Francisco, Calif.* Until October 30.

19 Southern Highland Craftsman's Fair, *Knoxville, Tenn.* Until October 23.

21 Total Solar Eclipse 1976 Meeting, *Melbourne, Australia.* Until October 25. Eclipse on October 23.

22 Diwali or Festival of Lights. All *India.*

27 Opera Festival, *Wexford, Ireland.* Until November 7.

NOVEMBER

1 International Film and TV Festival, *New York, N. Y.* Until November 5.

4 One Hundred Fifteenth Melbourne Cup, *Melbourne, Australia.* Horse race.

5 Piedmont Crafts Fair, *Winston-Salem, N. C.* Also November 6.

7 America's First Thanksgiving, Berkeley Plantation, near *Richmond, Va.*

10 Great Traditional Fair of St. Martin, *Golegã, Portugal.* Until November 30.

20 Colonial Cup International Steeplechase, *Camden, S. C.*
Third World Black and African Festival of Arts and Culture, *Lagos, Nigeria.* Until December 18.
Elephant Roundup, *Surin, Thailand.*

25 Thanksgiving Day, *Plymouth, Mass.; New York, N. Y.;* and *Philadelphia, Pa.* Parades and pageantry.

27 National Silver Fair, *Taxco, Mexico.* Until December 5.

DECEMBER

1 Jr. Orange Bowl Festival, *Coral Gables, Fla.* Until December 30. Sports.
Southwestern Sun Carnival, *El Paso, Tex.* Until January 1. Special events, parade, and football.

4 Scottish Christmas Walk, *Alexandria, Va.*

5 Orange Bowl Festival, *Miami, Fla.* Until January 1.

12 Decemberfest '76, *Norfolk, Va.* Until December 31.

15 Pageant of Peace, *Washington, D. C.* Until January 1.

17 First Flight Celebration, Wright Brothers National Memorial, *Kill Devil Hill, N. C.*

20 St. Croix Christmas Festival, *U. S. V. I.* Until January 6.

26 International Circus Festival, *Monte Carlo, Monaco.* Until December 30.

31 Sugar Bowl Football Classic, *New Orleans, La.*
Great Festivals of St. Sylvester, *Funchal, Madeira.* New Year's Eve.

Compiled by Frances Shemanski

Editor's Note: Dates are subject to change. Travelers are advised to check with national, state, or local tourist offices.

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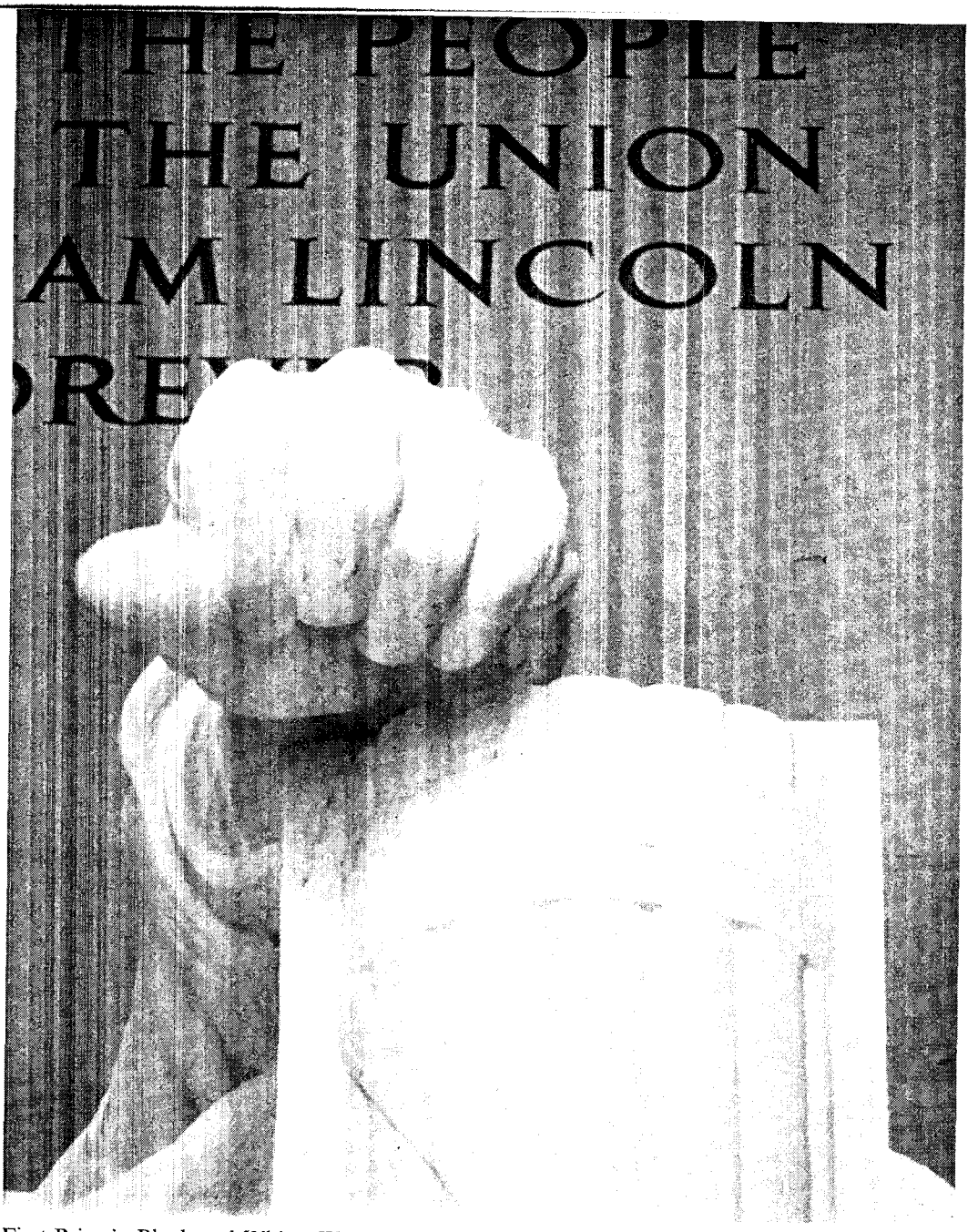
SR's Bicentennial Photography Contest: A GALLERY OF WINNERS



First Prize in Black-and-White—WILLIAM M. HOBBY

Second Prize in Black-and-White—DAN KARVASEK

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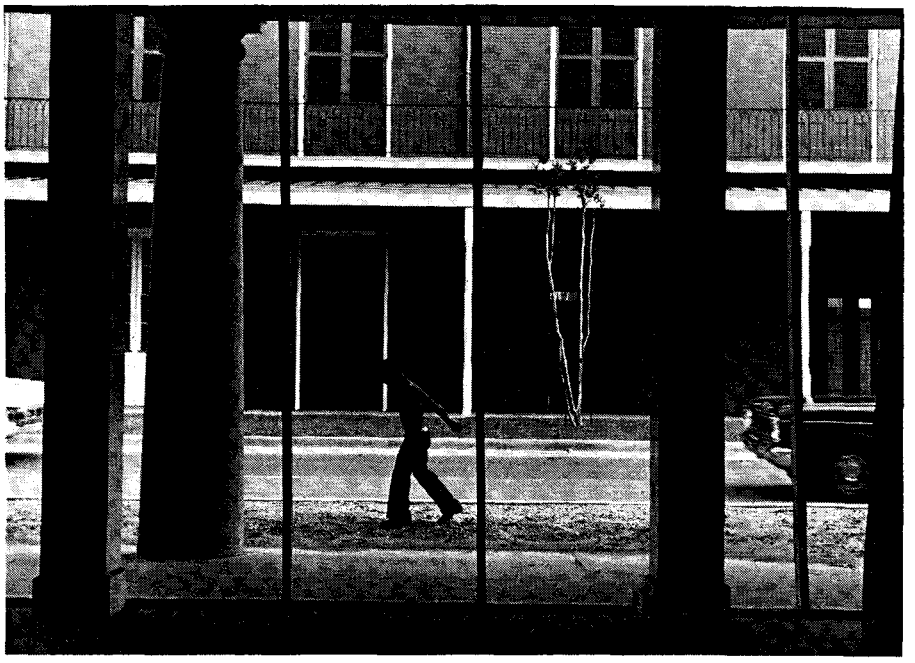
Third Prize in Black-and-White—JAMES GIANELOS



Fourth Prize in Black-and-White—FRED SCHEEL

Fifth Prize in Black-and-White—DUNCAN STECK

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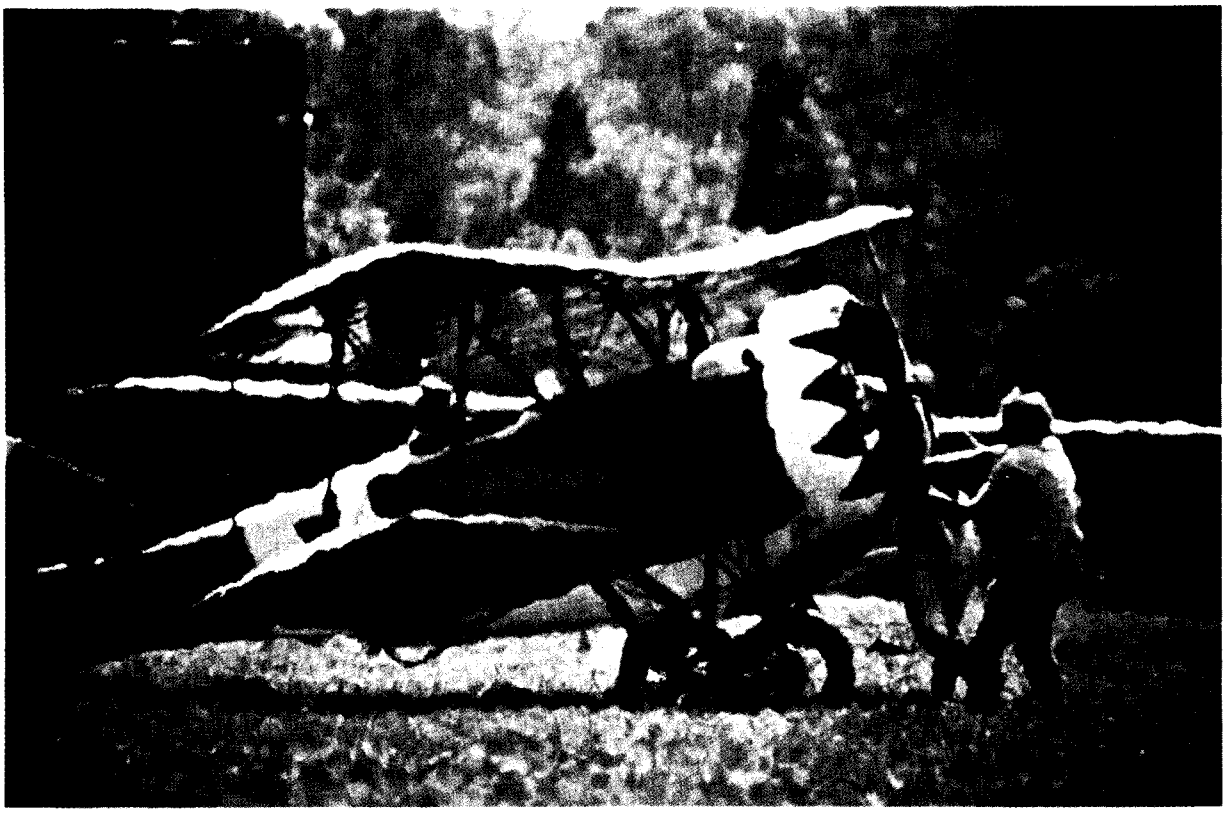
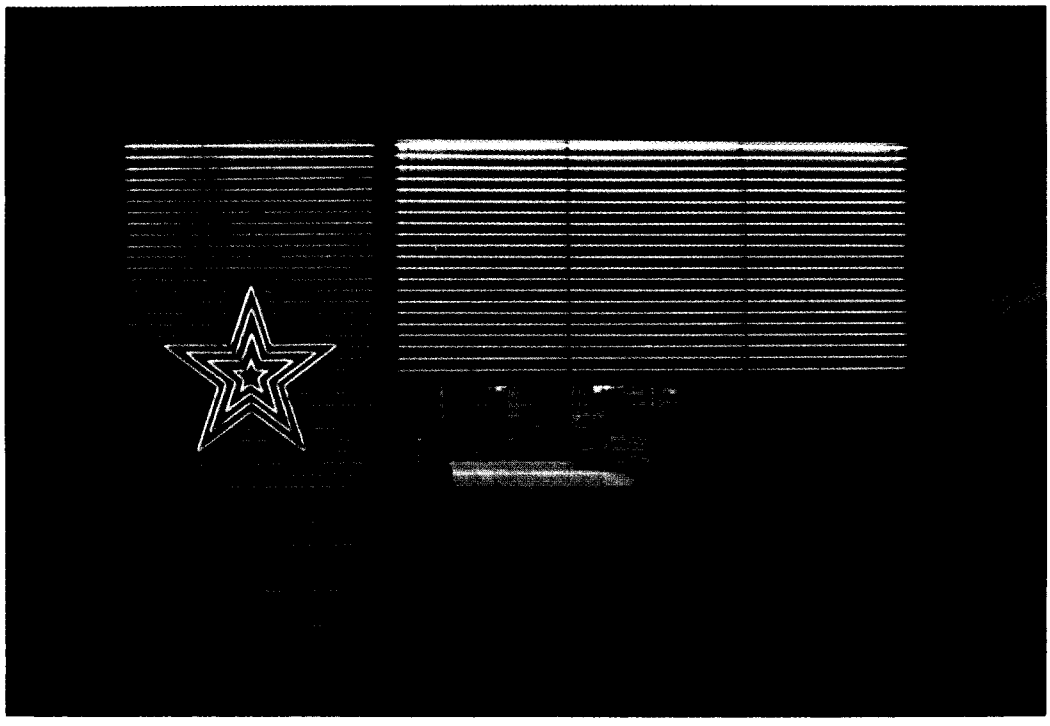


First Prize in Color–PHILIP T. KRUG

Second Prize in Color–PAT FEEHAN



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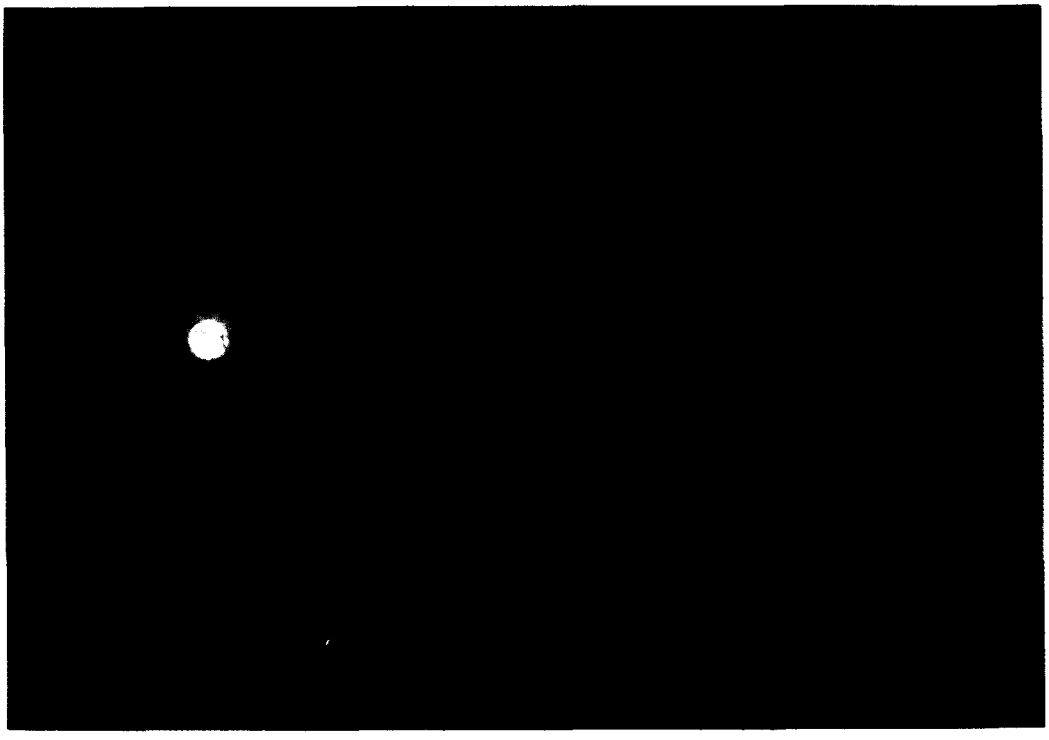
Third Prize in Color—BERNARD SOLAR

Fourth Prize in Color—FRED SCHEEL

Fifth Prize in Color—ELLIS A. HORWITZ



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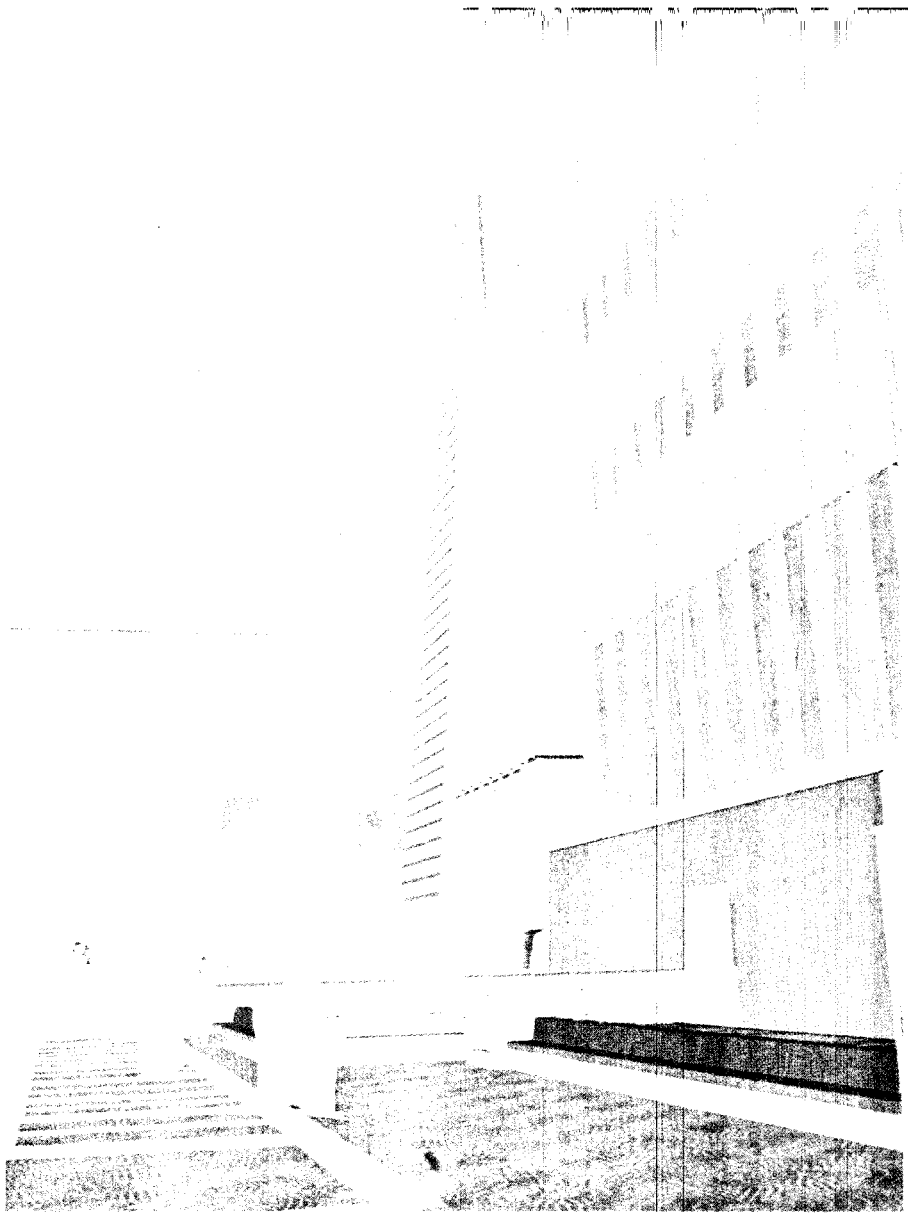
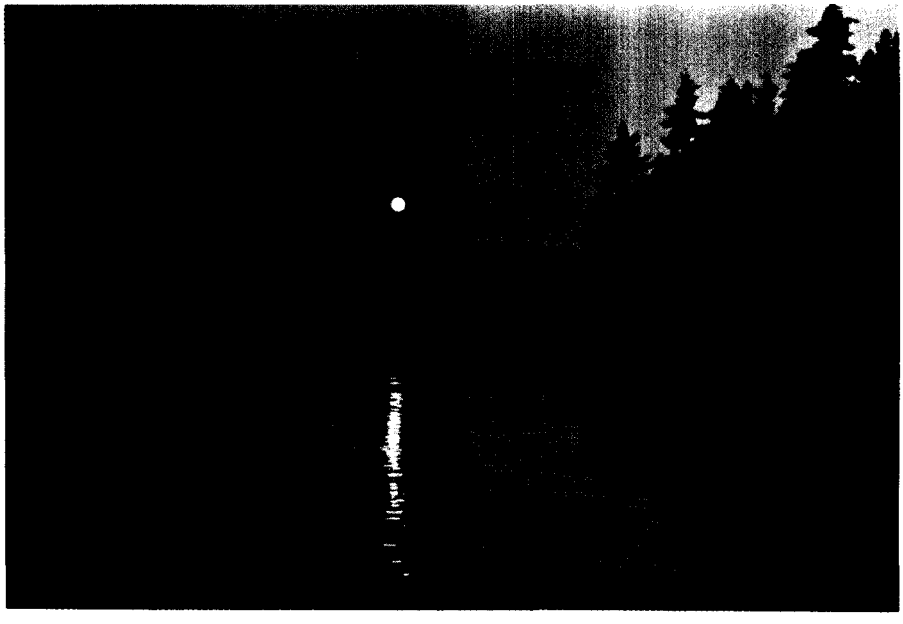


Seventh Prize in Color—HERMAN E. KREBS

Sixth Prize in Color—DR. WILLIAM M. JOHANNES



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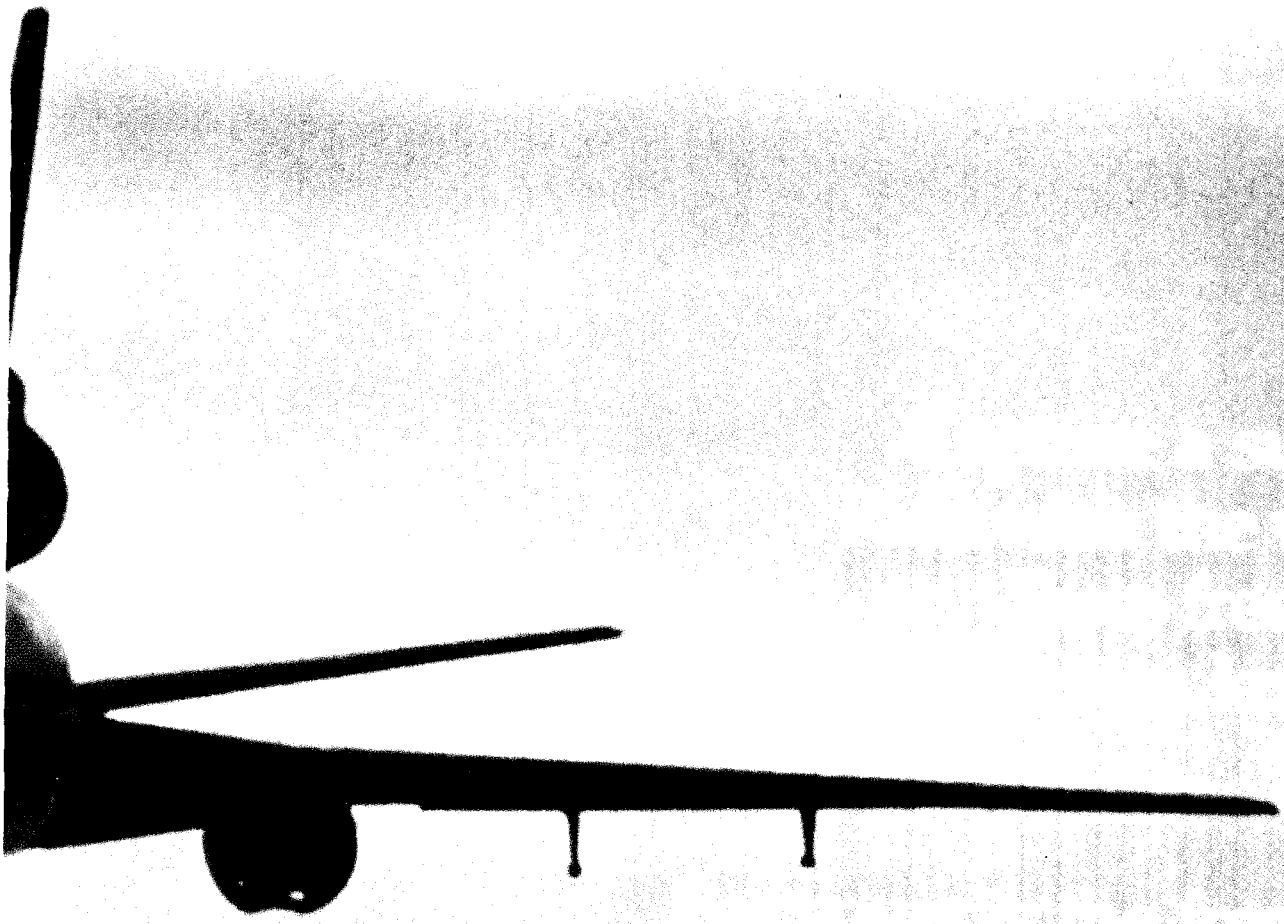

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Best Bets of the Bicentennial

JANUARY

1 *Philadelphia, Pa.* Opening of Liberty Bell Pavilion. The famous national treasure in a new, glass-enclosed home.

Washington, D.C. Revolutionary War Musical. Part of a series on historical personalities at Ford Theatre.

Fort Laramie, Wyo. Bicentennial Wagon Trains Wintering at the Fort (since October 1975). Until April 1.

Boston, Mass. Boston Tea Party Ship and Museum. Open 9 A.M. to 7 P.M., a reconstruction of the brig *Beaver II*.

Birmingham, Ala. "I Believe in America." Musical on America, by Samford University. Until May 1.

Kenosha, Wis. Manuscripts of American Revolution and Five Critical Elections. Smithsonian Institution exhibitions at University of Wisconsin, traveling to other states. Until February 29.

Lyme, Conn. "Pursuit of Happiness." Revolutionary drama. Until July 14.

Arvada, Calif. Centennial-Bicentennial Essay-Scholarship Contest. Until March 3.

Disneyland, Calif. America on Parade. A Salute—14 memorable moments in American history, live performances, parades. Until September 6.

New York, N.Y. The Glory and the Dream. Traveling exhibit on history of U.S. flag. Until October 30.

Minneapolis, Minn. The Past, Present, and Future of Minneapolis. Exhibit in three parts: divided into three halls of '76 Bicentennial Center. Until December 31.

Boston, Mass. Multimedia Show "Where's Boston" and "20th Century Boston." Exhibit, fair, major exhibition.

Flagstaff, Ariz. Arizona 1776–1976 Day. Exhibit, films, and tapes depicting Spanish crossing Arizona in 1776.

St. Augustine, Fla. Commemoration of British soldiers at Castillo de San Marcos. Exhibit and performances.

Washington, D.C. U.S. Armed Forces Bicentennial Caravan. Exhibit and tour.

Washington, D.C. Long Live the Party. Political life in the White House 1776–1976.

Catherine, Kans. Six-City Centennial-Bicentennial Celebration. Volga-Germans mark their arrival in Kansas from Russia in 1876.

Washington, D.C. Nation of Nations Creation of new nation with new identity—Museum of History and Technology. Will travel to many states.

Washington, D.C. Jewish Contributions to American Democracy. The role of Jews in the American Revolution. Exhibition at B'nai B'rith Museum. Until January 1977.

Chicago, Ill. America's Inventive Genius. Exhibition at Museum of Science and Industry. Until December 31, 1977.

4 *Dearborn, Mich.* Famous Early Movies: How They Interpreted the Revolution and the Constitution. Henry Ford Museum, Greenfield Village. Also January 11 and 18.

6 *Berkeley, Calif.* The American Presidency, Political Cartoons 1776–1976. U. of California Art Museum. Until February 22.

7 *Philadelphia, Pa.* International Conference on History, Archaeology, and Underwater Archaeology. International scholars, visits to Colonial and federal sites. Until January 10.

10 *Alford, Mass.* Knox Trail Reenactment. A major Bicentennial re-creation of '76, 24 men guiding sleds with cannon on 150-mile trail, following Gen. Henry Knox's 1776 trail. Stops at 35 Massachusetts towns, arriving in Dorchester Heights mid-March. Until March 17.

13 *Pierre, S.Dak.* State-Wide Bicentennial Ball. Dances and styles of the past 200 years—Capitol rotunda.

15 *Philadelphia, Pa.* The British Are Coming! Tour of 42 American cities by British Military Band, representing those units that served in Revolutionary War. Until January 18.

Stockton, Calif. "Tom Paine, 1776, the Patriot." Drama. Until July 4.

16 *Missoula, Mont.* Bicentennial Concert. Performed by Missoula Civic Symphony.

25 *Leesburg, Va.* Project Knowledge 2000. First of three forums on The Need For Knowledge. Until January 28.

27 *Lubbock, Tex.* Ethnic Literature Since 1776: The Many Voices of America. Seminar and arts performances at Texas Tech University. Until January 31.

FEBRUARY

1 *Kankakee, Ill.* Lectures on the Revolutionary War and the Civil War. Olivet Nazarene College professors. Until February 7.

Birmingham, Ala. "The Testament of Freedom." Until February 1.

Loudonville, N.Y. "The Contrast"—First American Comedy. Until February 28.

Fairmont, W. Va. Reconstruction of Prickett's Fort.

Magnolia, Ark. Seminars 1776–1976. The Revolution in politics, ethics, and education. Until April 1.

2 *Buffalo, N.Y.* Spirit of '76: Buffalo Youth in Art. Exhibit by Buffalo students, illustrating significant events in American history. Until February 27.

3 *Williamsburg, Va.* National Bicentennial High School Debates of 13 Colonies. Nationwide competition. Until February 6.

New York, N.Y. Innovation and Diversities in American Culture. Exhibit in new wing of Hall of Science of City of New York. Until April 18.

11 *Randlett, Okla.* Joining of the Prairie Schooners. Four-week pilgrimage at 18 encampment sites.

12 *San Leandro, Calif.* Two Hundred Years of American Fashions.

Tucson, Ariz. "1776" traveling musical drama about Declaration of Independence, throughout Arizona. Until February 14.

14 *Charleston, S.C.* Sutlers Muster and Revolutionary War Dinner. Colonial food and decor, parade. Also February 15.

21 *Miami, Fla.* "American Woman on the Go From 1776–1976." Performance depicting customs, costumes, home life, and progress.

Ventura, Calif. Bicentennial Chorus. American and patriotic music of the past 200 years. Until February 22.

22 *Mount Vernon, Wash.* George Washington Birthday-River Crossing. Parade, musketry, free cherry pie. (Repeated July 4 with carnival and fireworks.)

24 *Santa Barbara, Calif.* Reenactment of de Anza Trek. San Francisco founders' historic journey from Mexico, 1775–76.

27 *Currie, N.C.* Commemoration of Battle of Moore's Creek. Two hundredth anniversary of battle. Until February 29.

28 *San Bernardino, Calif.* Trek of the Centuries. Re-creating Father Garces's 1776 journey and other historic events along the Old Mojave Trail.

29 *Birmingham, Ala.* Hugo L. Black Symposium on The Bill of Rights and American Democracy. Fifteen leading constitutional scholars at major seminar.

Dearborn, Mich. "Tom Paine." A play by Paul Foster, performed by Greenfield Village Players—a traveling event.

Washington's Crossing, Pa. The American Revolution College Playwriting Contest and Awards.

MARCH

1 *Wilmington, Del.* Bicentennial Historical Fashions Extravaganza. Two hundred years of fashion changes. Until March 31.

Davenport, Iowa. Portraits of Our Past. Art exhibit at Putnam Museum. Until April 30.

New York, N.Y. World of Franklin and Jefferson. Exhibit of historical memorabilia, designed by Charles Eames, at Metropolitan Museum of Art. Until May 1.

3 *Decatur, Ga.* Heritage Special—Train Tour. Traveling rail exhibit of Colonial and Revolutionary Georgia history, crafts, and life-style. Sound-and-light performance. Statewide travel. Until March 7.

6 *Ashby, Mass.* Bicentennial Ball in Period Costume.

St. Paul, Minn. Bicentennial Extravaganza—A Cabaret Show.

Buffalo, N.Y. Heritage and Horizon, American Paintings 1776–1976. Exhibit to travel to Detroit, Cleveland, and Toledo. Until April 11.

7 *Notre Dame, Ind.* Bicentennial Festival and Conference. Distinguished scholars meet to discuss An Almost Chosen People: The Moral Aspirations of Americans. Until March 11.

Milwaukee, Wis. Wisconsin Day: A Look Into its Glorious Past—Its Founding Peoples. Seminars, exhibits, performances, logging breakfasts, ethnic foods. Until March 12.

10 *Monterey, Calif.* Two Hundredth Anniversary of Arrival of Juan Bautista de Anza in Monterey. Reenactment of trek to begin settlement in San Francisco.

15 *Locust Grove, Va.* Peter Francisco Day. Buckingham County celebrates local hero of American Revolution.

25 *Milwaukee, Wis.* Bicentennial Engineering, Scientific, and Technical Exposition and Conference. American technological progress, at Milwaukee Exposition and Convention Center and Arena. Until March 27.

27 *Albuquerque, N.M.* Festival '76. Plays, concerts, debates, art exhibition Walk Through History, celebrating 2,000 years of New Mexico history, 200 years of U.S. history. Until April 4.

APRIL

1 *Yorktown, Va.* Yorktown Victory Center Opening. Museum, exhibits, restaurant, and three theaters with "The Road to Yorktown" in continuous showings.

Birmingham, Ala. Williamsburg in Alabama. Outdoor festival with Revolutionary War games and costumes.

Philadelphia, Pa. American Arts and the Philadelphia Achievement. Exhibition of 200 years of American arts, with emphasis on Philadelphia. Also Opening of Restored Park Houses. A unique collection of restored 18th- and 19th-century homes.

(Continued on page 46.)

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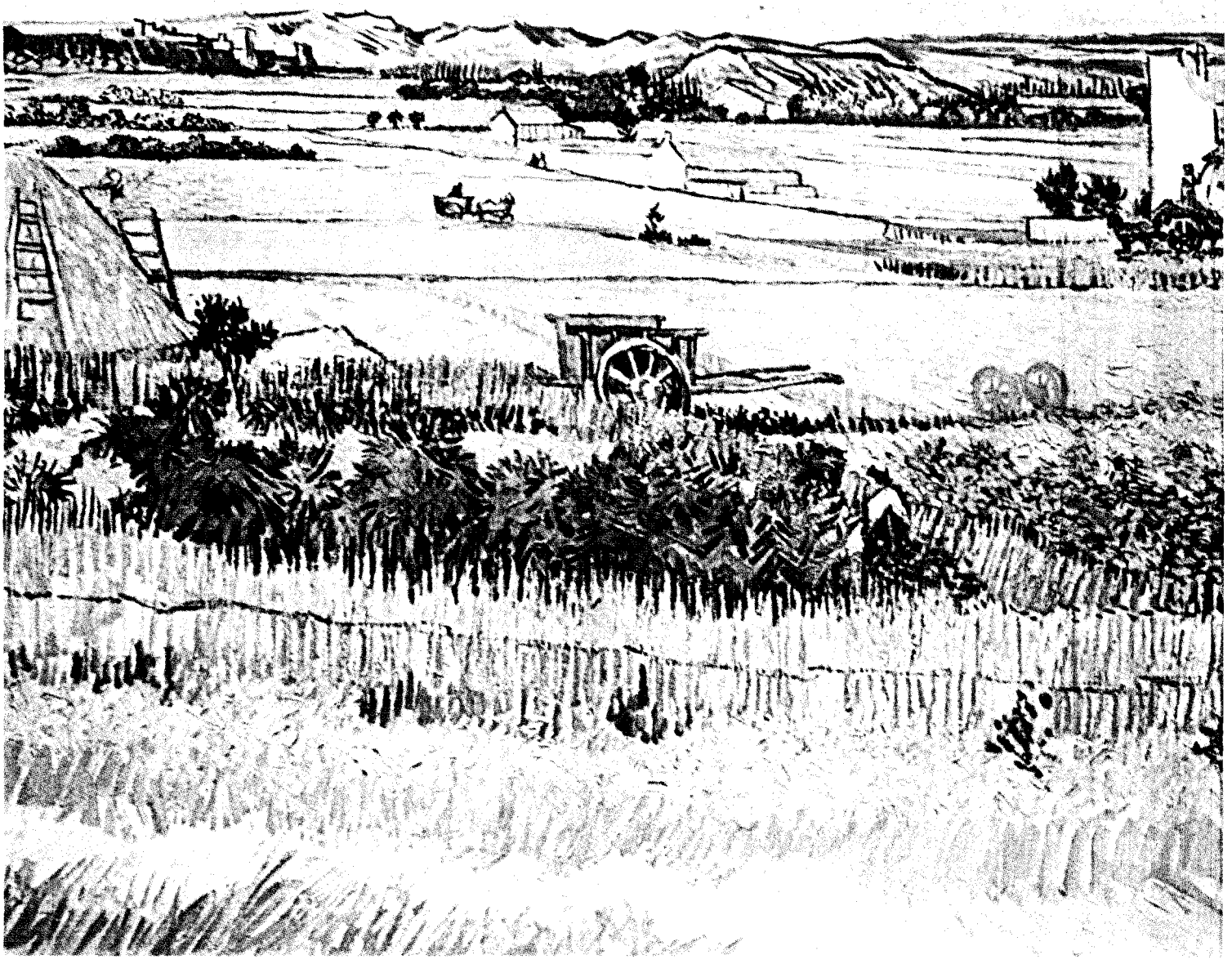

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7-day cruises departing Jan. 3, 10. To Playa del Carmen, Cozumel, Puerto Cortez, Galveston.

7-day: $395 to $975 per person, double occupancy. 14-day: $790 to $1950.

Sailing from Tampa. 14-day cruise departing Feb. 28. To Grand Cayman, Montego Bay, Aruba, La Guaira, Cartagena, Cristobal, San Andres, Cozumel, Tampa.

7-day cruise departing Mar. 13. To Puerto Cortez, Cozumel, Playa del Carmen, Tampa.

7-day: $435 to $1070 per person, double occupancy. 14-day: $790 to $1900.

Stella Oceanis. Sailing from San Juan. 14-day cruises departing Dec. 21; Jan. 18; Feb. 8, 22; Mar. 7. To St. Thomas, St. Eustatius, St. Kitts, Ile des Saintes, Guadeloupe, Martinique, St. Lucia, St. Vincent, Bequia, Granada, Tobago, Isla de Margarita, La Guaira, Santo Domingo, San Juan.

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The Camera's Spirit of '76

by Margaret R. Weiss

The official *Master Register of Bicentennial Activities* tells us that the national birthday agenda includes 20,934 events and projects. So many of these involve print exhibitions, multimedia shows, documentaries, and commemorative picturebooks that camera and film are the *sine qua non* of Bicentennial exposure from sea to shining sea. (Appropriately enough, this landslide of lens activity coincides with the 150th anniversary of Niépce's first successful production of a fixed image.)

Even the initial concept of a Bicentennial celebration was formally introduced to potential sponsors and the public through the medium of photography. Faced with the task of getting the message across to the widest possible audience, the American Revolution Bicentennial Administration commissioned George Nelson to design a traveling exhibition. ("It should be a reminder that the United States has a unique history, a proud record of surmounting obstacles, a turbulent and fast-changing present, and a future full of new challenges—as well as a reminder of some of the things the Bicentennial is doing and has planned for 1976.") The result was "U.S.A. '76: The First Two Hundred Years"—a jamboree of photographs, films, and computerized wizardry, scheduled to be shown in 10 major science and art museums over a two-year period.

Occupying 9,000 square feet of space, it is a heritage-and-horizons paean to wilderness sites, frontier life, industrial growth, changing times. To depict the national character that has shaped and in turn has been shaped by these changes, Magnum photographer Charles Harbutt was assigned to shoot a series of "Portraits of Americans." Traveling coast to coast for most of 1973, he covered small towns and large cities, farmlands and factories, in quest of "representative" faces. He found what he was looking for on a Wisconsin farm, in a Virginia bank, at an Oregon research laboratory and in a Georgetown art gallery, on lobster boats in Maine, or in the steel mills near Chicago: "people who are all different and yet somehow all alike—the human power tucked away in various crannies of the country."

As historical societies, civic groups, corporations, museums, academic institutions, and publishing houses joined the Bicentennial bandwagon, photography burgeoned as the favored e-pluribus-unum message-bearer of 1976. For exhibits and books Catch-f/22 became the order of the day. Singly and in teams, countless cameras have gone out in pursuit of image, and everywhere the greening of America is being viewed in color and black-and-white. At no other time since the era of exploration and westward expansion has there been such concerted effort to document the natural environment; not since the halcyon days of *Life* and *Look* has so much film been devoted to capturing the passing parade of people and events.

PICTORIALLY, our own mini-survey took us from Kansas switchgrass and Tennessee sour mash to the National Academy's masterbuilders and the citizenry of Boston. That city, as might be expected, has emerged as the Hub of Bicentennial activity—complete with neigh-

Bicentennial Photo Contest Winners

(In the listings below, the winning photographer's address is followed by the location in which the photograph was taken.)

First Prize in Color (A seven-day cruise for two aboard the Mississippi riverboat Delta Queen)—PHILIP T. KRUG, Bowie, Md.; Bealton, Va.; Nikon Reflex; Kodachrome.

Second Prize in Color (A week for two, European plan, at any Americana hotel in the U.S. or its possessions)—PAT FEEHAN, Grand Rapids, Mich.; San Antonio, Tex.; Nikkormat; Ektachrome.

Third Prize in Color ($150)—BERNARD SOLAR, Cheltenham, Pa.; Philadelphia, Pa.; Minolta; Agfachrome.

Four Prize in Color ($100)—FRED SCHEEL, Fargo, N.Dak.; Cass County, N.Dak.; Leica; Ektachrome.

Fifth Prize in Color ($75)—ELLIS A. HORWITZ, Merion, Pa.; Philadelphia, Pa.; Nikkormat; Ektachrome High Speed.

Sixth Prize in Color ($50)—DR. WILLIAM M. JOHANNES, Columbus, Ohio; Epoufete, Mich.; Exakta 1000; Ektachrome-X.

Seventh Prize in Color ($25)—HERMAN E. KREBS, Upper Montclair, N.J.; San Francisco, Calif.; Rollei 35; Kodacolor.

Eighth Prize in Color ($25)—AUDREY LATHROP, Cuyahoga Falls, Ohio; Grand Canyon, Ariz.; Minolta; Agfachrome.

Ninth Prize in Color ($25)—DOUG RHINEHART, Woody Creek, Colo.; Lamar, Colo.; Nikkormat; Kodachrome.

Tenth Prize in Color ($25)—MARTIN BERMAN, Teaneck, N.J.; New York, N.Y.; Nikkormat; Ektachrome.

First Prize in Black-and-White (Round-trip transportation, first class, for two aboard the Amtrak system from any Amtrak-served depot in the U.S. to the Colonial corridor, travel within it, and return to the winner's home)—WILLIAM M. HOBBY, Orlando, Fla.; Washington, D.C.; Konica Autoreflex T3; Tri-X.

Second Prize in Black-and-White (Seven days, six nights for two, modified American plan at Rockresort's Dorado Beach Hotel, Dorado, Puerto Rico)—DAN KARVASEK, West Bloomfield, Mich.; Santa Barbara, Calif.; Nikon FTN; Tri-X.

Third Prize in Black-and-White ($150)—JAMES GIANELOS, Lyndhurst Ohio; Middlefield, Ohio; Honeywell Pentax; Plus-X.

Fourth Prize in Black-and-White ($100)—FRED SCHEEL, Fargo, N.Dak.; New Orleans, La.; Leica; Ilford Pan F .

Fifth Prize in Black-and-White ($75)—DUNCAN STECK, New York, N.Y.; Gettysburg, Pa.; Kodak Retina III-c; Tri-X.

Sixth Prize in Black-and-White ($25)—DR. ALFRED S. SCHWARTZ, St. Louis, Mo.; Mesa Verde, Calif.; Nikon; Plus-X.

Seventh Prize in Black-and-White ($25)—JIM REID, Somerville, Mass.; Death Valley National Monument, Calif.; Minolta SRT-101; Plus-X.

Honorable Mention in Color

VALERIE HAASE, Falls Church, Va.; Gypsum, Colo., Minolta SRT-101; Ektachrome-X.

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borhood trails leading to 280 historic sites and a replica of the square-masted brig where freedom started brewing its own cup of tea. In the Quincy Market building next to Faneuil Hall, the sights and sounds of the 18th century are re-created in "The Revolution: Where It All Began," and at "The Grand Exposition of Progress and Invention" in the Arlington Street armory Victorian Yankee ingenuity is graphically displayed in prints and artifacts. But the camera has its real field day in the strictly 20th-century Prudential Center Bicentennial Pavilion, designed by architect Peter Chermayeff and his Cambridge Seven Associates.

With producer Rusty Russell orchestrating photo assignments, 70,000 color transparencies of local life and landscape came forth from the Leicas of Constantine Manos, Kevin Burke, and a back-up team of assistants. About 3,000 of these slides now keep 40 projectors and eight screens hopping in Russell's multimedia spectacular "Where's Boston?" The double tier of 152 exterior photomurals surrounding the red-white-and-blue tent-like pavilion is a one-man show of Manos's work. Each unposed portrait in his gallery of Bostonians is a four-by-six-foot enlargement made from a 35mm Tri-X negative and embedded in fiberglass.

"They resemble giant credit cards," says Manos, who started his career as the Boston Symphony's official photographer at the age of 19. "My intention was to assemble something like a large snapshot album of candid moments . . . essentially public images that anyone might run across anywhere in the city." For about nine months, beginning with the Marathon and the Flower Show in April 1974, he sought "album" subjects amid the chic of Newbury Street and Back Bay, in the three-decker housing of the South End's Irish enclave, among the Italian shops of the North End, on the Boston Common and in Harvard Yard. All these Bostonians now appear in a book, properly titled *Bostonians*.

Electing a broader geographical perspective, other peripatetic cameras have been panoraming the country from Boston to Big Sur. John Lewis Stage's arena is "the country as it was"—the terrain of the original 13 colonies. His visual replay of the pre-Revolutionary period preserved in restorations and museums may be seen in the tableaux of *The Birth of America*. Fred J. Maroon's patriotic reconnaissance for *These United States* focuses on the whole bountiful land, with all its fruited plains and none of its grapes of wrath showing.

To cover the same broad territory for an ambitious 51-volume Bicentennial History series, *The States and the Nation*, a dozen photographers have been selected by Richard O. Pollard, *Life*'s veteran photography director.

As Gerald George, managing editor for the series, describes it: "The project is funded by grants (to date totaling $1,305,140) from the National Endowment for the Humanities. It is one of the Endowment's major undertakings to provide substance for the Bicentennial observance.

"The American Association for State and Local History—a non-profit, professional service organization with headquarters in Nashville—is responsible for all editorial work. (The texts interpreting the meaning of each state in relation to the nation's history are being written by Bruce Catton and other distinguished regional specialists.) W. W. Norton is co-publisher and distributor."

Among those Pollard has selected to shoot 51 photo essays to illustrate the texts are David Plowden, Bruce Roberts, Joe Munroe, Don Carl Steffen, Joe Clark, A. Y. Owen, and Georgiana Silk. There are plans "to bring all these 16-page essays together into a single volume later on and to develop a traveling exhibition as well."

Another kind of group effort is one being launched by Kodak and the National Geographic Society, in cooperation with American Airlines. They have pooled their staff talents to compile "Profile '76" for cross-country showing under the sponsorship of local newspapers. Everyone—from a Shawnee prima

MARJORIE S. MOSS-COANE, Bala Cynwyd, Pa.; Philadelphia, Pa.; Leica; Ektachrome.
JOHN A. CEDERSTROM, Merion Station, Pa.; Essex Marsh, Mass.; Canon FTB; Kodachrome.
ELWOOD G. GLASS, JR., Cleveland Heights, Ohio; San Juan, Puerto Rico; Rollei; Kodachrome.
SARA GASTLER, Huntsville, Ala.; Jekyll Island, Ga.; Pentax Spot F; Fujichrome.
MARION J. WELLS, Loveland, Colo.; White River City, Colo.; Konica; Kodachrome.
R. L. REYNOLDS, Piedmont, Calif.; San Francisco, Calif.; Canon; Kodachrome.
FRANK A. KOSTYU, Montclair, N.J.; Disneyland, Calif.; Nikon; Agfachrome.
NEIL MURPHY, Basking Ridge, N.J.; Weston, Conn.; Konica; Kodachrome.
ALFRED J. VAN AUKER, Reseda, Calif.; Bryce Canyon National Park, Utah; Nikkormat, Kodachrome.
LOIS T. SCHUETZLER, Adelphi, Md.; Pemaquid Light, Maine; Nikkormat; Kodachrome.
DAVID POWELL, Cambridge, Mass.; Aspen, Colo.; Pentax; Agfachrome.
DIANE GOOLSBY, Houston, Tex.; Big Bend National Park, Tex.; Minolta; Agfachrome.
TAMARA MERZBACH, Hollywood, Calif.; High Sierras, Calif.; Nikkormat; Ektachrome.
ANN SANFEDELE, New York, N.Y.; Grand Canyon, Ariz.; Mamiya Sekor; Agfachrome.
KIT EPPEL, Mercer Island, Wash.; Jerome, Ariz.; Kodak Instamatic 30; Kodacolor.
ANN DINIUS, Richmond, Va.; New Orleans, La.; Olympus; Kodacolor.
TODD M. DOSCHER, Houston, Tex.; San Francisco, Calif.; Konica EE; Fujifilm.
EDWIN B. SHYKIND, Silver Spring, Md.; Yellowstone National Park, Wyo.; Hasselblad; Vericolor.
KEN BAZYN, New York, N.Y.; Williamsburg, Va.; Canon; Kodachrome.
SAUL RICHMAN, Wantagh, N.Y.; Wray, Colo.; Honeywell Pentax; Agfachrome.
TOM KAUGHER, SR., Cuyahoga Falls, Ohio; Buena Vista, Va.; Pentax ES; Agfachrome.
DAVID TITCHENAL, Bellville, Ill.; Jackson Hole, Wyo.; Nikon; Kodachrome.
RALPH E. BARNETT, Somerset, Pa.; Mesa Verde National Park, Colo.; Canon; Kodachrome.
MILTON MILLER, Grand Rapids, Mich.; Clearwater Beach, Fla.; Agfaflex, Kodachrome.
TED RUST, Memphis, Tenn.; Idaho Falls, Idaho; Konica; Ektachrome High Speed.
ISAAC H. WHYTE, JR., Wilmington, Del.; northeast Maryland; Konica; Kodachrome.
RICHARD F. ARNSPIGER, Lexington, Ky.; Hilton Head Island, S.C.; Canon; Kodachrome.
DR. DJOE N. TJIOE, New York, N.Y.; New York, N.Y.; Pentax; Kodachrome.
JAMES R. SMAIL, Minneapolis, Minn.; Pololu, Hawaii; Pentax; Kodachrome.
JAMES BYRON BELL, New York, N.Y.; Route #2, Mont.; Nikkormat; Ektachrome High Speed.

Honorable Mention in Black-and-White

JOAN M. BRADLEY, Churchville, Pa.; Rockport, Maine; Minolta SRT 101; Tri-X.
DENNIS COLE, Vancouver, Wash.; Gresham, Oreg.; Konica; Tri-X.
JAMES A. BURI, Detroit, Mich.; Salt Lake City, Utah; Canon; Plus-X.

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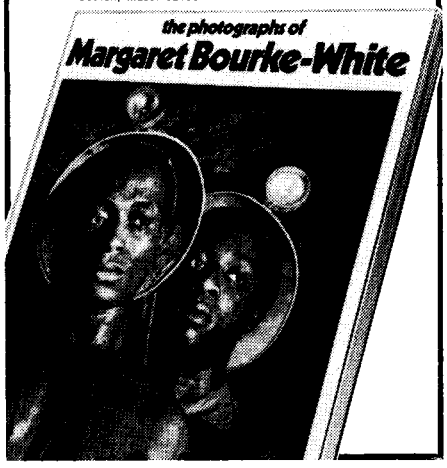

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ballerina to a little old rhubarb-wine maker in Iowa—gets a brief moment of on-camera glory in this sight-and-sound potpourri of American faces.

Government photographic teams that usually function in acronymic anonymity are moving into the Bicentennial picture, too. Recently, the National Park Service produced an exhibit of its own photographers' coverage of Alaska, and some of the Environmental Protection Agency's Project Documerica lensmen are being given exposure in a group show, "In Praise of Forests."

MANY FREE-LANCE PRACTITIONERS have found their self-assigned, often highly specialized projects suddenly of topical interest to local or regional birthday-program planners. Joe Clark (the H. B. S. S. he appends to his signature stands for Hill Billy Snap Shooter) snapped away at a pictorial record of life in Lynchburg, Tenn.—home of about 400 people and Jack Daniel's whiskey. Since the old distillery has been designated as a national historic site, McGraw-Hill caught the sweet smell of Bicentennial potential in sour-mash country. Clark's photo essay with commentary by Jesse Stuart is now between covers in *Up the Hollow From Lynchburg.*

Olivetti Corporation found its Bicentennial quarry in Hans Namuth's photo-collection of Early American tools. It was mounted as a one-man show, with a handsome catalog that has been expanded into a hardcover edition.

Fascinated by the last of the trap fishermen living near her summer place on Long Island, Sandra Weiner spent the past year documenting the timeworn craft techniques and family traditions of the Island's vanishing breed. Her project caught the attention of a local curator and a Macmillan editor. Earmarked for exhibition in East Hampton's Guild Hall as a spring Bicentennial offering, her pictures will also appear in a book for young readers, *I Want To Be a Fisherman.*

A prime mover in the "Save the Tallgrass Prairie" campaign, Patricia Duncan has devoted more than five years to the fight for a national park in the Kansas Flint Hills. Finding that her pictures often talked louder than words when she faced civic groups, congressmen, and TV audiences, she began amassing an armory of documentation. In the process she learned many things: "how to stalk wildlife; how to find a blind in dense morning fog to await the 'booming' of the prairie chickens; how to remain calm facing a

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herd of buffalo or making aerial shots from a very small plane; something about the history and architecture of many little towns, and about the old Indian residents and their lore." These prairie safaris earned approval from the American Revolution Bicentennial Administration, endorsement from the Kansas Bicentennial Commission, and grants from Hallmark and United Telecommunications. As part of its Bicentennial exhibition program, the Smithsonian Institution is mounting 100 Duncan prints in a traveling show, "The Great American Desert East." Along with a special multimedia presentation of her color slides, the exhibit will have its premiere at Crown Center, Kansas City, in July.

Alexandre Georges's experience and reputation as a specialist in architectural photography brought him a rare opportunity for participation in the National Academy of Design's retrospective "A Century and a Half of American Art." Supported by a grant from the National Endowment for the Arts as "an important event in the Bicentennial year," the sesquicentennial tribute showcased some major contributions to painting, sculpture, and architecture made by Academy members over the years. According to President Alfred Easton Poor, "It was decided that as architects' sketches, drawings, and models are generally boring to the public, the architectural exhibit would consist of photographs . . . all taken by the same photographer . . . and during the past year." The choice of Georges for the assignment gave him what he describes as "a dream of a job," recording from coast to coast outstanding works by Charles Bulfinch, John Russell Pope, McKim and Mead, Stanford White, Mies van der Rohe, Frank Lloyd Wright, Louis I. Kahn, among others.

Carol Wald, whose photo collages have appeared as *SR* covers, has just won the Cleveland Area Arts Council's nationwide Bicentennial competition for a new "Spirit of '76" to hang beside the famed fife-and-drum painting. Echoing our feeling that photography is everywhere on the national-birthday scene, she noted, "My picture is a composite of photographic impressions. The flag, the sky, the earth, the astronaut, the figures representing youth, woman, and black—all the elements are derived from photographs." Unwittingly, she has created a fitting symbol for the camera's spirit of '76—all the lenswork, film, and 76-D developer that have gone into framing the nation's 200th-birthday party. □

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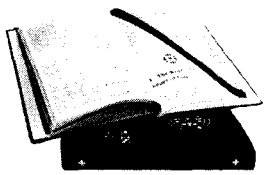

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(Best Bets: *Continued from page 38.***)**

Lafayette, La. Grand Opening and Dedication of Acadian Village. Bicentennial exhibit and tour of historic 19th-century homes of Louisiana's Acadians.

Wilmington, Del. Bicentennial Festival of the Arts—Saluting All Art Forms. Cultural events. Until April 30.

New York, N.Y. "Old Glory" at American Place Theatre. Month-long presentation of poetic, historic drama, based on works of Hawthorne and Melville.

Berkeley, Calif. Berkeley Salutes the Bicentennial. Festival of music, drama, films, special lectures, campus open house. Until April 4.

New Haven, Conn. American Art in the Age of Independence—1750–1800. Two hundred masterpieces, paintings, and applied arts. Until May 23.

Emporia, Kans. American Revolution: Past and Present. Two-part symposium. Humanists and historians discuss principles of American Revolution. Until May 31.

2 *Tuscaloosa, Ala.* Pride in America—Bicentennial Events. Seminar, parade exhibit, antique show, folk festival, and house tour.

3 *Las Vegas, Nev.* Festival of Nations Competition. All ethnic backgrounds with native music and dances, food, prizes.

4 *Vincennes, Ind.* "Living Interpretations." Every Sunday, costumed U.S. and British soldiers "battle" for the Midwest in George Rogers Clark National Historical Park. Until October 31.

5 *York, Neb.* Bicentennial State Convention. Statewide conference with special speakers. Until April 6.

6 *Poughkeepsie, N.Y.* "Legend of Sleepy Hollow." One of a series of productions (dance, music, film, theater, choral) based on historic legends. Until April 27.

10 *Yonkers, N.Y.* Theatrical Evolution 1776–1976. Performance and theatrical exhibit. Will travel to four eastern museums through September 1977. Until June 10.

15 *Baltimore, Md.* Bicentennial Exhibit of the Arts (1750–1800) and the Sciences (1776–1976). Until June 30.

New York, N.Y. Colonial Silversmiths of New York 1666–1776. Exhibition of metalsmiths as artisans. Until July 15.

Dearborn, Mich. The Struggle and the Glory. Documents by Adams, Franklin, Washington. Henry Ford Museum, Greenfield Village. Until October 31.

17 *Mystic, Conn.* Bicentennial Ball. Eighteenth-century costume ball and gala in historic New England whaling village.

Pittsburgh, Pa. Bicentennial Flotilla of Boats and Barges Along Ohio River. Exhibit, performances, crafts, art, and food.

Phoenix Ariz. Historical Pageant: "Masque of the Yellow Moon." Old Arizona heritage pageant. Until April 18.

Trenton, N.J. Independence Celebration. Museum display of objects shown by N.J. at 1876 Centennial. Until September 6.

18 *Bedford, Oreg.* "Paul Revere Rides Again!" Performance and simulated Revere ride.

23 *Richmond, Va.* "Give Me Liberty or Give Me Death." Commemoration of Patrick Henry's speech at St. John's Church.

25 *Leesburg, Va.* Project Knowledge: 2000. One in series of seminars on the Bicentennial. (Also June 27–30.)

27 *New York, N.Y.* New York Bicentennial Barge. Two-hundred-fifty-foot barge full of historical exhibits begins tour of New York waterways, visiting 32 locations.

29 *Winston-Salem, N.C.* "Spirit of '76." Historical pageant, choral, and band groups.

30 *Biloxi, Miss.* American Wind Symphony Orchestra's American Waterways Floating Center for the Arts. Six-month tour bringing music, theater, an art gallery.

Lawrenceville N.J. Revolutionary Times Fair. The Battle of Shabbakunk Creek re-enacted on the original site. Notre Dame High School. Until May 3.

Vermillion, S.Dak. American Music Festival 1776–1976. Performances of original American music on authentic old instruments, at University of South Dakota.

MAY

1 *St. Petersburg, Fla.* Bicentennial Living History and Cultural Arts Fair. Crafts existing when the nation was founded. Until May 31.

4 *Providence, R.I.* Rhode Island Independence Day. Rhode Islanders renounced the king two months before Declaration of Independence was signed. Until May 31.

Kansas City, Mo. Concerts of American Music by American Composers—reflecting American history. Youth Symphony of Kansas City. Until May 31.

5 *Philadelphia, Pa.* The Constitution and America's Third Century. Conference, workshops. Until May 8.

7 *Knoxville, Tenn.* Re-creation of Washington's Inaugural; performance and exhibit.

Parma, Idaho. Old Fort Boise Bicentennial Days. Play, musical program, parade, exhibition. Until April 9.

8 *Columbus, Ohio.* History Day '76. A statewide competition for students. Papers, displays, presentations, and performances to compete on theme: "Images of America: A Bicentennial Mirror of People, Places, Ideas, or Events."

15 *Fredericksburg, Va.* Market Square Fair. An 18th-century fair in a 1727 town, with fife and drum corps, music, entertainment for children, and craft demonstrations.

Corpus Christi, Tex. In the Minds and Hearts of The People. Exhibition emphasizing our cultural heritage. Touring Texas. Until June 13.

Morristown, N. J. Reenactment of Washington's Meeting. Opening ceremonies in historic town where General Washington had headquarters. Until July 15.

31 *Fort Wayne, Ind.* Opening of Old Fort Wayne. Ceremony opening reconstructed fort, built on site of older French, British, and American forts.

JUNE

1 *Palmer, Alaska.* Exhibit at Museum of Local Culture, items of historic significance. Until June 30.

Mount Vernon, Va. Sound and Light Spectacle. Portrayal of historic events of American independence.

Wichita, Kan. The People. National intertribal native American cultural exposition. Until September 1.

2 *Lititz, Pa.* Pageant of Sound and Light. In old church square. Until September 5.

3 *Washington, D. C.* The Eye of Thomas Jefferson. Contributions in architecture, town planning, landscape gardening, literature, and the arts at National Gallery of Art.

Charleston, W. Va. American Freedom Train Display. Ten exhibit cars and two

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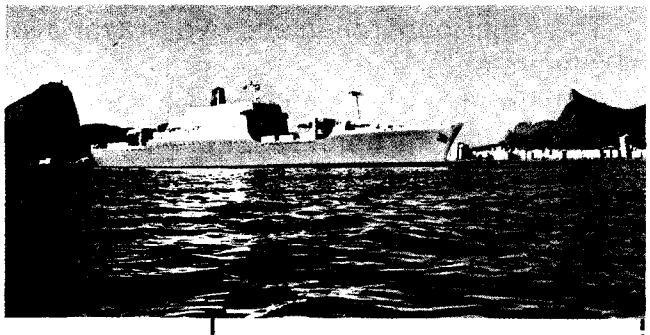

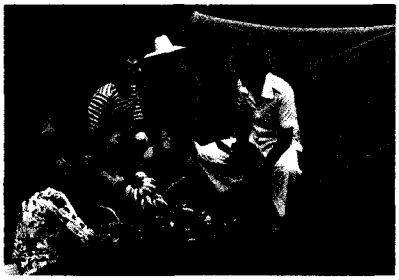

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5 *Philadelphia, Pa.* Elfreth's Alley Day. The nation's oldest street holds open house, with residents in costumes, tours, entertainment, refreshments.

9 *Simsbury, Conn.* Bicentennial Ball-Festival. Celebrates Maj. Gen. Noah Phelps's spying at Fort Ticonderoga in 1776.

12 *Williamsburg, Va.* Adoption of Virginia Declaration of Rights.

Wilmington, Del. Theater Premiere: "Last of the Mohicans." Until June 20.

Nashua, N. H. Colonial Military Muster. Parade and costumed ball. Until July 4.

13 *St. Louis, Mo.* Bicentennial Horizons of American Music and Performing Arts Festival. Opera, string quartets, dance, chamber music, jazz, ragtime, voice, and other events. Multi-state. Until July 4.

16 *Washington, D. C.* Festival of American Folklife. On the National Mall with 30 countries and 50 states participating. Until September 6.

20 *Poughkeepsie, N. Y.* Festival '76 for Performing and Visual Arts. Until June 28.

21 *Natchitoches, La.* "Louisiana Cavalier-Outdoor Historical Symphonic Drama." Until August 28.

22 *Boston, Mass.* Cavalcade of Bands and Concerts. Parades and music on Boston Common, Lexington, and Concord. Will later tour New York, Washington, D.C. and Philadelphia. Until June 23.

25 *Nashville, Tenn.* Bicentennial Arts Festival. Outdoor exhibit. Until June 27.

Emmaus, Pa. Bicentennial and History Week. Parade, exhibit, religious heritage historical tours, review of 1776–1976 in music. Food, displays, crafts, square dancing, picnic, and parade.

26 *Newport, R. I.* Parade of Ships. Races, musters, athletic contests. Visit of 12-gun continental sloop *Providence*. Tall-masted ships from 30 countries to sail down the coast into New York Harbor. Until July 3.

26 *St. Louis, Mo.* Bicentennial Horizons American Music Showboat. Sailing to New Orleans, other cities. Until July 19.

27 *Tillamook, Oreg.* Dedication of Restored Historic Ship, honoring *Morning Star II*.

San Francisco, Calif. Reenactment of arrival of first settlers from Mexico in 1776. Until July 29.

Pippa Passes, Ky. Community history programs, fair, exhibit. Until July 4.

Philadelphia, Pa. Freedom Week. Free daily tours of historic area, candlelight strolls, day-long parade (July 4).

Newport, R. I. Sea Chantey Concerts on Shipboard. Friday evening concerts. Until August 29.

Castine, Maine. Colonial Days. Exhibit of 18-century house and smith's shop. Colonial crafts. Until September 5.

Charleston, S. C. Dedication of Fort Moultrie-Carolina Day. Opening of restored Revolutionary fort.

29 *Williamsburg, Va.* Adoption of Virginia Constitution. Commemorative ceremony.

JULY

1 *South Wellfleet, Mass.* Bicentennial History Campfire Programs at Cape Cod. *Guntersville, Ala.* Bicentennial Fair and Costume Ball. Lively four days of contests, exhibits, speakers, barbecues, costumed 18th-century characters. Until July 4.

(Continued on page 48.)

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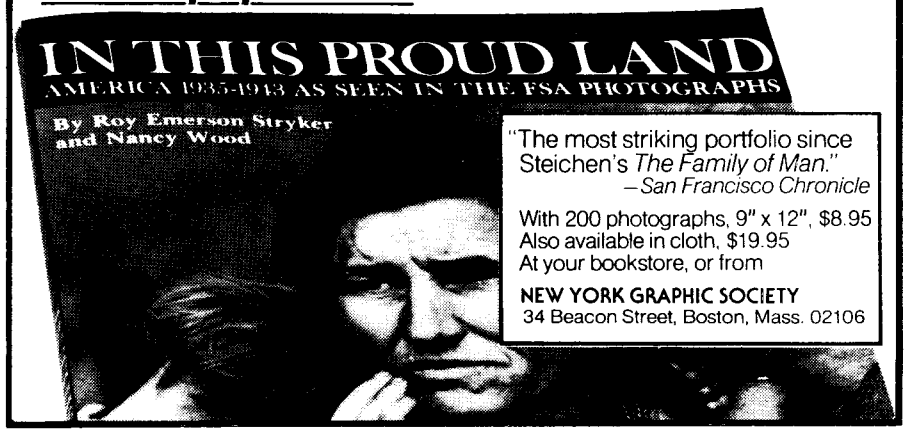

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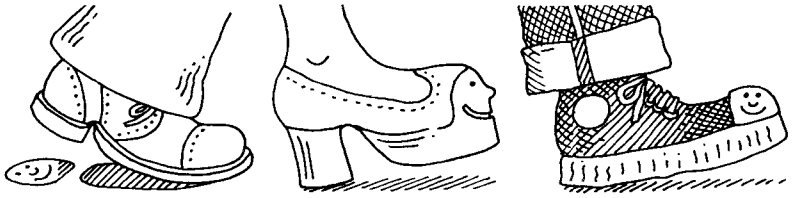

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Middletown, Ohio. Renewal '76 Parade and Festival. Drama, dance, dedication of Bicentennial Plaza. Until July 10.

Wilmington, Del. Salute to Independence: Reenactment of Caesar Rodney's Ride. Until July 8.

Charlotte, N. C. Battle of Mecklenburg. Simulation of famous battle. Until July 31.

Albuquerque, N. M. Montezuma Ball, with mime festival, exhibits, concerts, historic presentations. Until July 4.

2 *Honolulu, Hawaii.* H'Olaulea Makahiki Crater Festival. Music, dancing, exhibits of ancient crafts, authentic village displays, chanters. Until July 4.

Bottineau, N. Dak. International Youth Band Festival. Concert and marching bands from all over the world. Until July 24.

3 *Washington, D. C.* Opening of Centennial Safe. Safe presented to Congress in 1876 to be opened 1976. Exhibit of items used 100 years ago.

Virginia City, Nev. Mark Twain Tonight —Bicentennial Program. Hal Holbrook in first live performance in restored Piper's House. Fife-and-drum historic parade.

Golden, Colo. Centennial-Bicentennial Festival of the West. Fifty booths showing historic crafts, arts, local lore. Arena show and fireworks. Until July 3.

Wayne, N. J. The Grand Parade * 1780 * Past * Present * Future. Commemorating Continental Army with seminar, parade, tour, "Mad Anthony" musical, Colonial balls. Until July 4.

4 *Old Salem, N. C.* Reenactment of America's First Fourth of July (1783). Moravian Love Feast at 2 P.M., torchlight parade.

Scotch Plains, N. J. Olde Tyme Entertainment. Ox Roast Festival. Gigantic, old-fashioned fair; dancing bear, greased pig wrestling, tumblers, handcrafts, sing-a-longs, fireworks.

Washington, D. C. Bicentennial Fourth: Our Capital: Freedom Speaks. Sound-and-light historama. Independence Day ceremonies Washington Monument.

Monticello, Ark. "Rough and Ready" Pageant. Original Bicentennial musical drama.

Huntington, N. Y. Ceremony at restored arsenal, used by Colonial militia.

Currie, N. Y. 1776 Picnic. Eighteenth-century games and dress, speakers, reading of the Declaration of Independence.

Aguada, P. R. Bicentennial Commemoration Concert honors the American Revolution with music, exhibits.

Stratford, Va. Bicentennial Fourth. Pageant honoring signers of Declaration of Independence and the Lees of the American Revolution. Performance by third Virginia Continental Line Regiment.

Dearborn, Mich. "Let Freedom Ring." Outdoor pageant at noon at Greenfield Village, marches, vignettes, and 50 "wheelmen" leave on Bike-centennial ride to Independence Hall, Philadelphia.

New Cumberland, W. V. National Heritage Parade and Celebration. Opening of Freedom Trails of Hancock County, series of antiques and craft exhibits, parade, picnic, dance, games, and fireworks.

Valley Forge Park, Pa. Covered Wagons Converge. Wagons from all states meet.

Kingsport, Tenn. Monument, Parade, Dramatic Presentation. Ceremony honoring Gilbert Christian, patriot and first Kingsport settler (1775).

Houston, Tex. Freedom Beacon—Festival U.S.A. Launching of strobe light from

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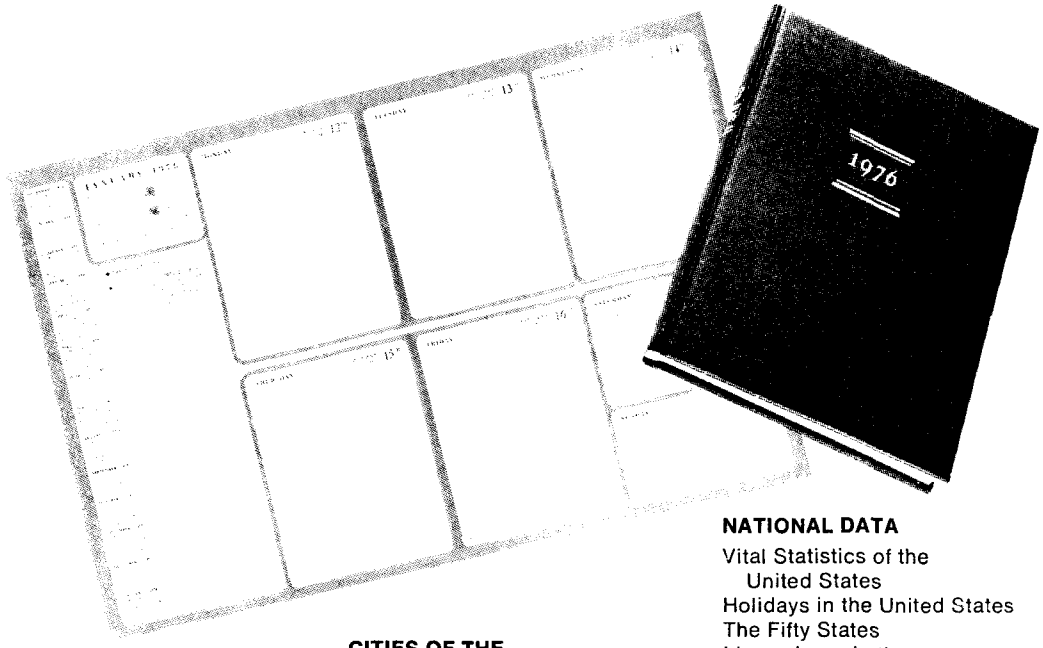

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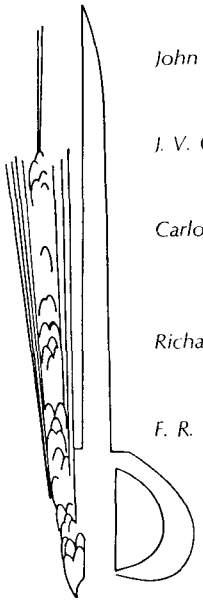

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Bangor, Maine. Homecoming Fourth of July. Re-creation of 1876 Centennial parade and celebration. Until July 5.

Tell City, Ind. Reenactment of Signing of Declaration of Independence.

Weston, Mass. Youth Congress Reenactment of First Continental Congress. Traveling program of theater, music, art of Revolutionary period. Touring 35 states.

Newport News, Va. Environment for Revolution. Influence of Colonial Virginia environment on the life-styles, politics, and economics of the period. Until July 4, 1978.

Washington, Miss. Dedication of Jefferson College. Ceremony opening historic college, birthplace of Mississippi statehood.

5 *Washington's Crossing, Pa.* Dedication of Statue of Washington Crossing Delaware. Ceremony and exhibit at site.

Baltimore, Md. Estonian Salute to Bicentennial '76. International event with song festival, theater, folk dances and gymnastics, pageant, Estonian Symphony, art exhibit, and conferences, Until July 11.

6 *Gainsville, Ga.* Bicentennial Parade. Restoration of Bowman-Pirkle home, which Cherokee Indians helped build.

8 *Bristol, Vt.* Bicentennial Festival of American Music. Fiddlers Festival and craft and flea market fair. Until July 10.

10 *Honolulu, Hawaii,* "From Sea To Shining Sea." Play about America as a moral force, set to music. Until September 10.

11 *New Philadelphia, Ohio.* Bicentennial Festival for Fine and Performing Arts. To tour four Ohio counties. Until July 26.

23 *Goessel, Kans.* Bicentennial Celebration and Mennonite Centennial. Until July 24.

26 *Logan, Utah.* Festival of the American West. Historical pageant, Great West fair, parade, cookout, Indian dances. Until August 7.

AUGUST

1 *New London, N. H.* Town's 200th Anniversary. Exhibits, ceremonies. Until August 8.

6 *Coopersburg, Pa.* Bringing in the Bell. School children in costume reenact hauling of the state Liberty Bell from Philadelphia.

8 *Jamestown, R. I.* Bicentennial Festival. Parade, exercises, johnnycake lunch and bakeoff, block dance and ball, old house tour. Until August 11.

11 *Fairbanks, Alaska.* Revolution Then and Now. Fair, parade. Until August 15.

14 *Barre, Vt.* National Old-Time Fiddling Contest. August 22.

16 *Richfield Spa, N. Y.* Heritage '76. Youth Day plays and band concert, parade, tree planting, exhibits. Until August 21.

28 *Dearborn, Mich.* Colonial Military Muster. Costumed militiamen reenact maneuvers. Until August 29.

SEPTEMBER

1 *Braintree, Mass.* Pageant 1640–1976.

6 *Groton, Conn.* Battle of Groton Heights. Reenactment of 1781 battle.

Hagerstown, Md. Washington County Bicentennial Parade.

10 *Wichita, Kans.* All-Ethnic Mid-America Folk Festival. Music, arts, dance, handcrafts. Until September 13.

11 *Alfred, N. Y.* The Inaugural Story From George Washington to Gerald Ford. Extensive exhibition. Until October 10.

Staten Island, N. Y. Reenactment of Peace Conference Between Britain and the Colonies.

Rockford, Ill. Forgotten TIMES. Bicentennially inspired exhibit and preservation of life-styles of old-time Illinois. Period games, crafts, foods, and cooking. Until September 12.

13 *Lake Crystal, Minn.* Farmfest '76—America's Bicentennial Salute to Agriculture and the American Farmer. National exhibition and festival. Competitions and field demonstrations. Live educational historical displays 1776–1976. Until September 19.

17 *Clark, N.J.* Von Steuben Day Commemoration. Parade, picnic, opening of 1690 farm house restored for use as museum. Until Steptember 19.

Lovington, N. M. Constitution Week. Lawyers speaking at schools about Constitution. Until September 24.

18 *Allentown, Pa.* Colonial Market Day and Liberty Bell Trek. Two-day festival recreating old-fashioned open-air markets. Reenactment of hauling Liberty Bell from Philadelphia to Zion Church in Allentown. Twenty teamster wagons, 40 outriders, and 20 cavalry will retrace route of 1777. Until September 19.

Alfred, N. Y. Manuscripts of the American Revolution. Exhibit of historic documents, sponsored by State University of New York. Until October 17.

25 *Philadelphia, Pa.* Von Steuben Day Parade. Marching bands, historic floats, and folklore about Revolutionary War hero Von Steuben.

Princeton, N. J. Bicentennial Football Classic. Game played between Rutgers and Princeton, the first two universities to play football in the United States. Commentary and half-time shows.

OCTOBER

5 *Point Pleasant, W. Va.* "Rivers of Destiny." Play depicting events leading up to Revolutionary battle. Until October 10.

17 *Charleston, S. C.* Lancing Tournament. Daring horsemen in Colonial costume, musical chairs on horseback, fife-and-drum corps, parade of Colonial ladies.

19 *Yorktown, Va.* Surrender of Cornwallis's Troops. Commemoration of the last battle.

Boston, Mass. Bicentennial Art Program of the Department of the Interior. Paintings by modern artists depicting national and historic properties of the department. Exhibits at Fogg Museum and Institute of Contemporary Art. Until December 7.

23 *Windsor, Conn.* A Day in the Life of a Continental Soldier. Festival, Pageant, and historic exhibits.

NOVEMBER

1 *Salem, Mass.* Nathaniel Hawthorne's Life in Drama. Performance of work based on Hawthorne's biography, sponsored by Salem Bicentennial Committee. Until November 15.

DECEMBER

4 *Poughkeepsie, N. Y.* Christmas 1776/1876/1976 in Music and Dance. Part of year-long Hudson Valley cultural series in honor of Bicentennial. Until December 25.

25 *Washington's Crossing, Pa.* Twenty-fourth Annual Reenactment of Washington Crossing the Delaware. Performance 2 P.M. Ceremony, festivities.

Selected by Patricia Brooks.

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The Life of Bertrand Russell
by Ronald W. Clark
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by Katharine Tait
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Reviewed by W. Warren Wagar

Ronald W. Clark wins high honors for courage. Having dispatched Albert Einstein in 718 pages only four years ago, he has now produced an equally plump volume on the life of Bertrand Russell.

Of course it is not plump enough. If Russell himself could supply no more than a fair sketch of his career in the three volumes of his *Autobiography* (1967–69), we should not expect Clark to do a better job in one. Russell lived for nearly 98 years, from Gladstone's first Cabinet to Nixon's first term. He wrote 60 books, spanning the fields of mathematics, philosophy, political science, sociology, education, and history. The gamut of his friends and associates runs from Whitehead and Conrad to Wittgenstein and Eliot. A proper study of his life, times, and thought in their full historical context would require the kind of extended treatment normally given to only the most monumental heroes of politics. Clark works up to his capacities, but the subject perpetually threatens to overwhelm him.

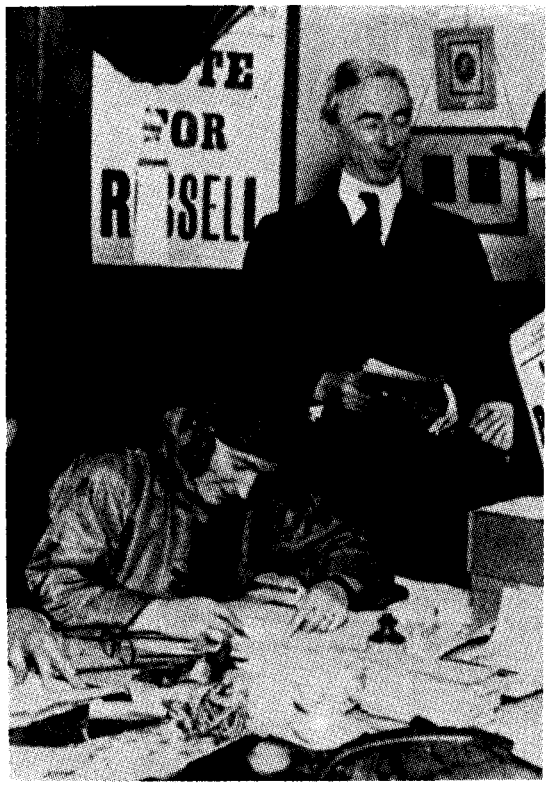
All the same, let us be grateful for his book. Its special province is the inner space explored in letters, especially the thousands that Russell exchanged through the decades with his dearest confidantes, Lady Ottoline Morrell and Lady Constance Malleson. Clark has tirelessly toiled in the Russell Archives at McMaster University, in the repository of Russell's letters to Ottoline held by the University of Texas, and in various other treasuries of Russelliana. There is little overlap with the generally less intimate materials on which Russell himself relied in compiling his autobiography. The result is a book richly furnished with fresh glimpses into Russell's heart and mind.

We learn much, for example, about the structure of his love affairs with his several wives and mistresses and how they gave him temporary escape from the pains of his cosmic loneliness. Russell's letters also provide a candid running commentary on his public and professional life. Like the letters of most great men and women, they betray a private self considerably less noble, more agonized, less brilliant, and more bigoted than the public figure. "I was not a solemn stained-glass saint, existing only for purposes of edification," Russell once confessed to Ottoline.

The unsolemn and unsaintly Russell often emerges from his correspondence as a self-centered, patriarchal, blue-blooded snob, for whom Germans were insufferable, Frenchmen disgusting, Americans barbarous, homosexuals distasteful, and blacks and women intellectually inferior to whites and men. World citizen or not, he took great satisfaction, after all, in being English, a peer of the realm with legitimate heirs, and a collector of official honors. It can even be argued—perhaps unfairly—that the chief reason why Russell preached pacifism during the First World War and armed resistance during the Second was the immeasurably greater danger that Adolf Hitler posed to the territorial integrity of Russell's motherland. The Führer blitzed her and almost invaded her. The Kaiser had to content himself with a few dozen air raids by Zeppelins and Gothas.

The Russell of fiery old age is here, too, the advocate of preventive war against Russia in the late Forties, the mobilizer of nuclear scientists of the Fifties, and the militant peacenik of the Sixties. With demonic energy, he resisted petrifaction. Clark's narrative of the last quarter-century of Russell's life is an invaluable supplement to the third volume of the *Autobiography*—and on the whole more convincing.

The key word is *narrative*. Clark takes a relentlessly old-fashioned approach to biography. He reconstructs the events of Russell's personal history year by year, with only the briefest pauses for commentary and judgment. Approximately half of his text consists of quotations, long and short, from the relevant sources. There is no extended analysis, no daring flights of conjecture, no filling-in of the sociological background, no summing-up. Clark outlines the arguments of many of Russell's books, in language often too technical for non-philosophers, but the place of Russell's works in the



Russell with second wife, Dora—"'I was not a solemn stained-glass saint.'"

W. Warren Wagar, professor of history at the State University of New York at Binghamton, is author, most recently, of Good Tidings: The Belief in Progress From Darwin to Marcuse.

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larger history of Western thought, or even of his own thought, is left almost entirely uncharted. Nor does Clark apply the wisdom of psychoanalysis to the unraveling of Russell's oedipal personality.

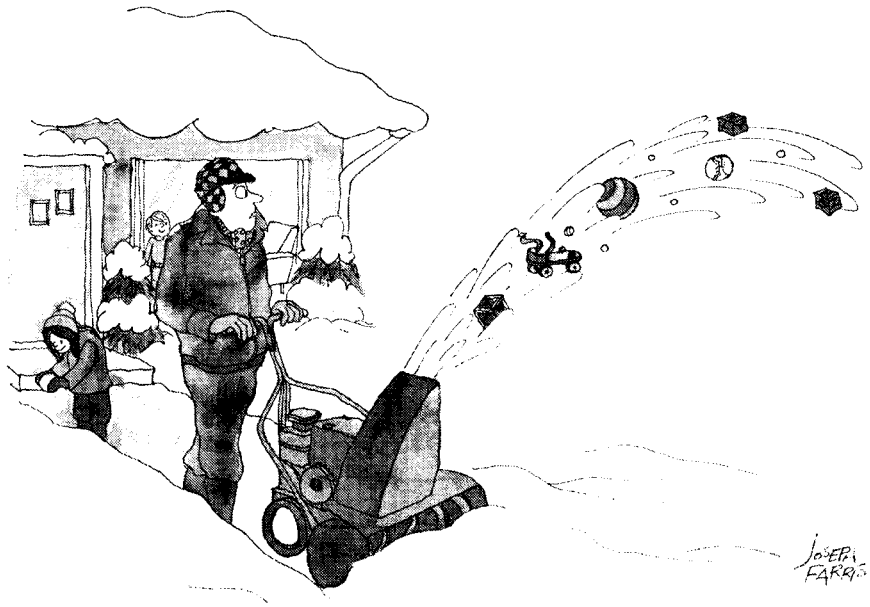
BY A HAPPY COINCIDENCE, further light is available in two other books appearing in the same season, by Russell's second wife, Dora, and by their daughter Katharine Tait. Both women have published memoirs centered on their relationship with Russell—memoirs that are sometimes more vital, frank, and illuminating than the dry elegance of the third Earl or the cautious chronology of his biographer.

From Dora, who was crowded into a shamefully small corner of the *Autobiography*, we have a portrait of the world-famous Russell of the Twenties and early Thirties, together with a wrenching account of the breakup of their marriage. Tait shows how the long quarrels between Bertie and Dora damaged their two children, and evaluates their dual roles as parents and teachers at the Russells' innovative family schoolhouse, Beacon Hill. On balance they seem to have done rather poorly. Bertie as the supreme rationalist and Dora as the quintessential earth mother were too overwhelming for their fragile charges.

From both books, and from Clark and the *Autobiography* as well, arises a vision of Russell as a profoundly lonely man. Orphaned in early childhood, raised by his austere grandmother in aristocratic seclusion, he was tormented all through life by a sense of estrangement from an apparently cryptic and loveless universe. Russell's incomplete childhood may have deprived him of the chance to achieve full maturity and self-mastery. In all his vicissitudes, he remained the lonely ego, "that rather scared little boy" in Dora's phrase, who could not accept himself or others for more than short periods of time and who could not rest. That his philosophic career should have led him into ever deeper skepticism about mankind's capacity for knowledge did nothing to relieve his loneliness, but the two states of mind—the skepticism and the loneliness—were no doubt causally intertwined.

Russell's personality inclined him to battle for unpopular causes as a splendid yet solitary crusader, not as a revolutionary comrade. His routine defiance of authority was both a strategy for world betterment and a cry for respect and attention. Women mattered intensely to him, but above all as surrogate mothers, warm refuges from the frost of external reality.

He preferred intelligent women, to be sure, and the new morality that he did so much himself to create compelled him to grant them a wide measure of intellectual and sexual freedom. But time and again Russell's needs for being mothered overwhelmed his ideology. Beneath the apostle of female liberation squirmed the boy patriarch—jealous, possessive, self-centered, shifting from one woman to the next in a futile search for the peace of the womb. As each wife failed, she was swept aside with the same coldness that Russell himself had experienced with so much bitter disappointment in childhood. Only his fourth wife, Edith Finch, whom he married at the age of 80, appears to have met his requirements.



The others make a sad company. Awareness that he no longer loved his first wife, Alys, came suddenly, during an afternoon bicycle ride early in 1902. Russell told her the unpleasant news soon afterward. Clark suspects that she had been ousted from Russell's heart by none other than Evelyn Whitehead, the wife of Russell's illustrious teacher and collaborator. The *affaire*, if such it was, died "for want of nourishment." But when, several years later, Russell took Ottoline as his mistress and informed Alys, the marriage quickly fell apart. The couple separated in 1911, and Russell did not arrange to see her again until 1950, shortly before her death.

Russell and Ottoline were lovers for the next few years, but she would not leave her husband to marry him. In due course he found a temporary replacement in Lady Constance Malleson, the "Colette O'Neil" of the British stage. She, too, was married and in any case unwilling to have children. They remained friends on and off for decades, but the heroine of the next chapter was Dora Black, a young fellow of Girton College, who married Russell (despite her strong feminist objections to legal wedlock) in 1921.

Dora gave him the heir and heiress he wanted so badly. Together Russell and she wrote books and started Beacon Hill. But, eventually, when she had other children by an American lover, Russell waged an unsuccessful struggle against his jealousy. The management of Beacon Hill grew tedious, and he found a still younger woman, Patricia Spence, who pleased him better. He terminated the marriage with Dora in a series of vicious legal battles.

The wrangling of the early Thirties between the two former comrades reveals a curiously aristocratic Russell, fearful lest Dora's son by her American lover retain some chance of inheriting his earldom and furious at finding Dora's half-American daughter listed as his own in Debrett's *Peerage*. Although Dora had sacrificed a promising career at Cambridge to become his mistress, his wife, and the mother of his children, he suggested to her that, left to her own devices, she would have achieved nothing. After their breakup, he refused to see her again except in the presence of lawyers "and [she writes] maintained his personal hostility right up to and beyond the day of his own death." The sudden change left her "choked with a sense of failure in everything by which I had lived."

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The third marriage, with Patricia Spence, lasted about as long as the second and disintegrated in much the same way. The pressures to which yet another gifted woman was subjected by Russell's fame and masculine ego are intimated in the memoirs of Katharine Tait, one of the two children from his marriage with Dora. Clark adds details about Russell's continuing infidelities, including his fresh encounters with the still fascinating Colette. In the *Autobiography*, let us recall, Russell reported the whole matter in a single mock-humble sentence: "When, in 1949, my wife decided that she wanted no more of me, our marriage came to an end." Truth perhaps, but not the whole truth!

THROUGHOUT LIFE Russell remained more or less a prisoner of an emotionally starved childhood and the narrow intellectual culture of Victorian England. The world of thought and action was for him a man's world. It was also a world where the power of the State was an intolerable evil, where stiff-necked prophets like Russell himself were required to hound the wielders of such power mercilessly, where reason could replace folly overnight but somehow never did, and where all that was not perfect had to be scorned into oblivion.

It sounds familiar. The earnest Victorian positivists in whose midst young Bertie was born (John Stuart Mill was his godfather) lived in a similar world. Many of them suffered from parallel privations as children. Russell was one of their number, a boyish perfectionist, a utopian egotist, at odds with a cosmos so horribly imperfect and inhospitable that he had to re-make it from top to bottom, or die trying. He did his best, with all his human inconsistencies, and he died trying. □

FRASER YOUNG
LITERARY CRYPT NO. 49

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer on page 66.

C K U P U X K I P Y,
L K Y G B S Y P K D G P T
Y P T I P Z Y H T F Z D Z Y,
B Y N P W T B Y S D G P L
Q O D G P Q C B J P H T D G P
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Upending Segregation

Simple Justice: The History of Brown v. Board of Education and Black America's Struggle for Equality
by Richard Kluger
Knopf, 768 pp., $15.95

Reviewed by Fred M. Hechinger

"And so, on December 9 [1954], in the waning days of the presidency of Harry Truman, 56 years after segregation was approved in *Plessy*, 90 years after the Emancipation Proclamation, 163 years after the ratification of the Constitution, and 333 years after the first African slave was known to have been brought to the shores of the New World, the Supreme Court convened to hear arguments on whether the white people of the United States might continue to treat the black people as their subjects."

Richard Kluger is two-thirds of the way through his book *Simple Justice* when he thus prepares the reader for the climactic reversal of the catastrophic "separate but equal" doctrine of American apartheid. It has been a long, slow journey through steaming Southern courthouses. The trail led from affront to affront, through a maze of sophistry and callousness. Defeat and humiliation were the routine; consolation tended to come only by way of barely perceptible victories wrapped in larger defeats.

Ultimately, the long march, like that of a lost battalion tramping to far-off victory, was worth the hardships. Mr. Kluger is right in taking a forgetful America through all the paces, and right, too, in beginning at the two disparate but inseparably linked starting points: the initial mild, almost polite, insurrection led by the Reverend Joseph Albert DeLaine against the black children's long daily trek (on foot, not by bus) to the distant Negro school in South Carolina's Clarendon County in 1947, and the earlier judicial outrage that had sent those children on their humiliating way —the Supreme Court's 1896 ruling in *Plessy* v. *Ferguson*.

Before it was over, DeLaine, his wife, two of his sisters, and a niece had been fired from their teaching jobs in black schools subject to white masters. DeLaine's house was burned to the ground while firemen watched. Nameless tormentors also put the torch to his church. A court convicted him of violent acts he did not commit, not even in defense against shots that rang out against him in the dark. But when DeLaine died of cancer in his North Carolina exile in 1974, 20 years had passed since the Supreme Court reversed *Plessy*. The obscure country preacher, whose name never figured in the historic argument of the issue that had spurred him to action, emerged as the victor in the long struggle.

The entire story might have been told somewhat faster. Mr. Kluger's fascination with details of procedure and descriptions of court manuals occasionally slows the pace and distracts the reader anxious to get on with the main event. Moreover, the editors might have checked the author's tendency to such asides as "the fat was in the fire now," or such descriptions as "the [Thurgood] Marshall family tree is ripe with tales of rebellion and displays of moxie"; they might have expunged such characterizations as "a nervy Swedish economist" for Gunnar Myrdal or "the spirited little Justice" for Felix Frankfurter.

But these objections are minor indeed. A compelling sense of purpose gives power and substance to this important book. The persistent courage of its central characters leaves no room for doubt that they are central to the American story as well.

Two separate dramas emerge from Mr. Kluger's handling of history. The first is played by a relatively small group of men and women—many of them lawyers and most of them black, with a few devoted white allies—who dramatize their unshakable faith in the victory of justice over an entrenched social order that seemed all but immovable. The second story tells of the remarkable manner in which strong-willed, astute, and politically wise men—eventually personified by the late Chief Justice Earl Warren—managed to replace legalized oppression with at least the prospect of justice, as they progressed toward the ultimate showdown in the Supreme Court.

Basic to Mr. Kluger's epic is a sensitive recognition that black America's occasional rage against, and continuing distrust of, white society is the inevitable consequence of the early betrayal of the Negro by the nation's key institutions. Henry Billings Brown, an undistinguished member of the Supreme Court, was able to write in *Plessy* that if Negroes felt that segregation stamped them as inferior, this was occasioned "not by anything found in the act [of segregation] but solely because the colored race chooses to put that construction on it."

It is not that bigger minds were not available to expose such prattle. Justice John Marshall Harlan, who in his stinging dissent reminded the Court at the time that "our Constitution is colorblind, and neither knows nor tolerates classes among its citizens," accurately forecast the course of events:

> The present decision . . . will not only stimulate aggressions, more or less brutal and irritating, upon the admitted rights of colored citizens, but will encourage the belief that it is possible, by means of state enactments, to defeat the beneficent purposes which the people of the United States had in view when they adopted the recent amendments of the Constitution. . . . The destinies of the two races, in this country, are indissolubly linked together, and the interests of both require that the common government of all shall not permit the seeds of race hate to be planted under the sanction of law.

For more than half a century, a ruling that upheld segregation in railroad cars was to tear the races apart throughout the South, bar blacks from the drinking fountains and lunch counters used by whites, and, most important, exile black children to schools that were always separate and never equal. Public education—which Horace Mann, its leading pioneer, had envisioned as "the great equalizer" —became the key to maintaining the South's nearly unbreakable caste system.

Those who nevertheless set out to challenge that system approached their task with intelligence, pragmatism, and cunning. Their weapons consisted of the legal skills they had learned (mainly at Howard University, which was then in its golden age), an unflagging devotion to their people, and a deep conviction that hidden beneath all the injustice there remained the soul of a nation that could be converted to the cause of sim-

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ple justice. Thurgood Marshall, one of the most indefatigable of the freedom fighters, liked to dramatize his occasional bouts with despair by saying: "Sometimes I get awfully tired of trying to save the white man's soul."

But Marshall and his small band of lawyer-fighters kept trying—even when it meant deliberately limiting their objectives in order to avoid arousing the fury of the white power structure, even in the face of physical threats, even when—as in Marshall's case—it became expedient to affect an Uncle Tom dialect as a defense against being run out of town as an "uppity nigger."

THE STORY of the Negro's struggle for equality is irresistible precisely because it reflects so much of what is best as well as worst in American society. When a white woman lawyer achieved a minor victory in one of the many backwoods cases that eventually resulted in *Brown*, a black mother ushered her small daughters to meet her at the defense table and told the youngsters: "I want you children to remember this day for the rest of your lives."

The accomplishment of Mr. Kluger's book springs from the diligence with which he follows the interrelated court cases, the personalities, the political tides, and the slow change of attitudes in Washington—in the White House as well as in the Supreme Court. From a Woodrow Wilson, who haughtily ignored the black presence, the trail leads to Lyndon Johnson, the Southerner, who enacted the most sweeping civil-rights legislation and managed to make the connection between equal rights and equal schooling.

Few of the Presidential actions and postures were consistent (except Richard Nixon's, which were consistently forgetful of the Negro's rights). Harry Truman moved boldly toward civil-rights legislation but endangered the Negro cause through his appallingly pedestrian appointments to the Court. Dwight Eisenhower withheld the benefits of his enormous prestige from the cause of racial justice, but his choice of Earl Warren as Chief Justice (which he is said to have subsequently considered one of his worst mistakes) may well have been the single most important step toward the unanimous *Brown* decision. John Kennedy played low politics with Negro rights during the first two years of his short tenure, but when confronted with defiance by George Wallace in Alabama, he put the question to the nation as no President had done before him: "Who among us would then be content with the counsels of patience and delay? One hundred years of delay have passed since President Lincoln freed the slaves, yet their heirs, their grandsons, are not fully free. . . . And this nation, for all its hopes and all its boasts, will not be fully free until all the citizens are free."

This moving appeal came almost 10 years after what is properly and effectively the climax of Mr. Kluger's admirable volume—the landmark ruling on May 17, 1954, that "in the field of public education the doctrine of 'separate but equal' has no place." It was a climax preceded by years of maneuvering within the Court, and Mr. Kluger ably sketches the personal views and prejudices that impeded and guided the nine justices. When Fred Vinson, the Truman-appointed Chief Justice, so singularly lacking in the intellectual and personal strength needed to unify the Court behind a historic reversal, died of a heart attack on September 8, 1953, Frankfurter said bluntly: "This is the first indication I have ever had that there is a God."

For the Negro cause, the change from Vinson to Warren must truly have seemed an act of God, as the new Chief Justice used his consummate statesmanship to line up his eight colleagues behind the decision that was to offer simple justice to millions of black Americans. Mr. Kluger poignantly recalls how Warren, reading the decision, began, "We conclude," paused briefly, and, departing from the printed text, inserted the word *unanimously* to a sound of muffled astonishment.

Mr. Kluger never glosses over the hypocrisies and the blindness to human decencies that are at the heart of the story. It is all the more commendable that he nevertheless refuses to let an equally vital and characteristic note of faith be drowned out. His is an essentially non-ideological book. While hiding none of America's shame, it never despairs of the American people's capacity to rise above their worst instincts and seek to recapture their ideals.

In the end, Mr. Kluger is forced to admit that in School District No. 1 in Clarendon County, where the story began, nothing much has changed and integration has not yet come. "But," this remarkable book concludes, "to almost everywhere else in America it had already come, and more was due." □

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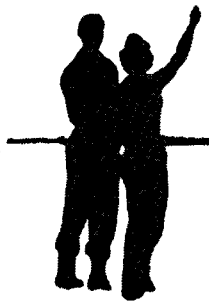
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FDR et al.: A Fireside View

Presidential Style: Some Giants and a Pygmy in the White House
by Samuel and Dorothy Rosenman
Harper & Row, 512 pp., $15

Reviewed by Richard L. Tobin

Samuel I. Rosenman ("Sammy the Rose") was best known to the Depression generation as FDR's counsel, speechwriter, and confidant, but he knew a great deal about other Presidents, too –TR, Wilson, Truman, and Warren G. Harding, the "pygmy" of the title. Judge Rosenman died two years ago, before he could finish this book, so his wife went on with it, and the result is well worth the enormous effort both must have put in. FDR and Truman take up the bulk of the manuscript, quite naturally, since Judge Rosenman was special adviser to both Presidents. It is with the material on FDR that he seems most at home, though seldom does the sometimes heavy and humorless prose style soar as one might wish it to.

Inevitable comparison to Richard M. Nixon arises in the final chapter on Harding. Almost all the antics covering up Teapot Dome and Watergate seem to run parallel. Though 50 years separate the two events, the bums and crooks and cronies–yes, even the chief executives–seem to operate from the same script, though Nixon has a high IQ and Harding didn't have much of any.

Not surprisingly, the chapter on FDR is easily the best, because it's what Judge Rosenman knew best and had the greatest role in. But his description of Harding's poker techniques is revealing and funny in an otherwise sober view of Presidential style.

"Sammy the Rose" (the nickname was bestowed lovingly by FDR) reveals precious little of himself or his by no means insignificant role in writing speeches on the framework of the New Deal. Yet one can see his hand guiding FDR's, particularly in the fireside chats on proposed legislation.

Was there ever a first hundred days like FDR's in 1933? I doubt it. President Ford's hundred-day start-up in office was nothing compared with Roosevelt's. Yet Louis Howe, who had so much to do with that perfect flood of astonishing, forward-looking legislation, detested Sam Rosenman's speechwriting and had little real sympathy with the New Deal. Howe probably felt genuine jealousy for a mind like Rosenman's, capable of helping create FDR's First Inaugural Address, which was a real gem of Presidential oratory.

Judge Rosenman delights in remembering Truman, as history will, and he quotes Clinton Rossiter's view of FDR's Vice-President suddenly turned chief executive as accurately paralleling Rosenman's own estimate of HST: "His epitaph will read: He was distressingly petty in petty things; he was gallantly big in big things." What pleased Rosenman and others who worked with Truman, including Charles E. ("Chip") Bohlen, was a quality uniquely important to an effective Presidency–HST lived up to the sign on his desk, "THE BUCK STOPS HERE." And hasty and partisan though the little hand-chopper from Missouri may have been in domestic affairs, he was never hasty and will surely live on in history for his courageous foreign policies.

As for Wilson and Teddy Roosevelt, the authors rightly regard them as giants, though I think the judge has a particular fondness for the Princeton professor with the deceptively simple prose style and a vision too far-sighted for his generation. Wilson's appearance in person before Congress (the first President to address that joint body in 113 years); Wilson's tremendous grasp of liberal legislation and how it could be put through; Wilson's high moral level in all things; Wilson's capacity for popular leadership; and finally Wilson's tragic tour in support of the League of Nations and the sudden thrombosis leaving his left leg, his arm, and part of his brain useless–all these things come to life through the warmth and understanding of the Rosenmans, who, I think, liked Wilson and FDR best of the lot. □

New Books

Moscow Farewell
by George Feifer
Viking, 446 pp., $12.50

It is difficult to recall when so artful and compelling a work on contemporary Russia last appeared. Described as fictional non-fiction by the author of, among other books, *The Girl From Petrovka*, George Feifer's novelistic excursions are based on experiences gathered firsthand and are narrated by an American graduate student. But Mr. Feifer's student has little in common with his counterparts in academic novels, being neither disillusioned nor fashionably embittered nor even youthful: the voice here is a man's, adult and hard-eyed. He seizes with sympathy and appetite on the stories his fellow students at the university share with him concerning themselves and their families, for in these individual histories the paradoxes of Russian life are illuminated. At his best in the political reportage that informs so much of this work, Mr. Feifer is, on the one hand, a subtle and frequently hilarious satirist and, on the other, a lyric novelist capable of rendering the mood and the climate of place. Altogether, a work to be admired.

•

The Courage To Create
by Rollo May
Norton, 144 pp., $7.95

Dr. Rollo May provides a lucid and highly concentrated analysis of the creative process in the course of covering a good deal of familiar territory. With considerable precision, and this is the rich aspect of the work, he describes the requisites for the creative encounter and the moment of the "breakthrough"–a reward that comes, according to him, only after the artist has for a time been engaged, consciously or unconsciously, in the effort to overcome some impasse in his work. There are, however, inordinately wearisome elements here, too, one of them being Dr. May's inclination to facile rhetorical strategies whereby, for example, the second of the Ten Commandments–the prohibition against making graven images–is lumped together with Russia's efforts to "control the utterances of the poets and the styles of the artists." Nor is it reassuring to come upon a number of other similarly catchy simplisms regarding the artist's place in relation to his society, such as the assertion that capitalism tries to take over the artist by buying him and that Soviet realism tries to do so by social proscription. Arguments of this kind and quality–and there are a good many of them here–are all marshaled in the service of one of Dr. May's main theses, namely, that the artist has ever been feared by the State. It is not a new idea; paranoia on behalf of the artist has for some time now been running quite high

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in literary-psychoanalytical circles, and Dr. May's latest work is no exception to that tendency. It is by reason of its substantial sections dealing with the creative process, not by reason of its theses, that this work can be described, as it is on the whole, as being an illuminating and lively one.

•

Terms of Endearment
by Larry McMurtry
Simon & Schuster, 410 pp., $9.95

As this latest novel of Larry McMurtry's proves, he is possessed of gifts that seem to be growing ever more rare among American novelists, chief among these being a true and literate wit. There are others: a feeling for place, an abundance of energy, and an absolute commitment to the depths and lines of character. This is not to say that his saga of a Houston family is without flaws, for there are a number here, among the more serious of which is Mr. McMurtry's tendency to nudge the reader overmuch and to tell him what to feel. That aside, one is quickly absorbed in the world of his novel, a small but intense universe made vivid by the character of Aurora, a New Englander transplanted to Texas and a woman of many parts —the center around which family members and importuning suitors revolve. And there is nothing minor about the lesser protagonists, all of whom are firmly established once introduced—no small feat, considering the number of them here. Above all, the grand, eloquent, if frequently foolish Aurora—a woman entirely interesting to herself and therefore to others—is a testament not alone to Mr. McMurtry's talent for characterization but also to the delights of those two classical virtues of the novel, surprise and civilized discourse.

•

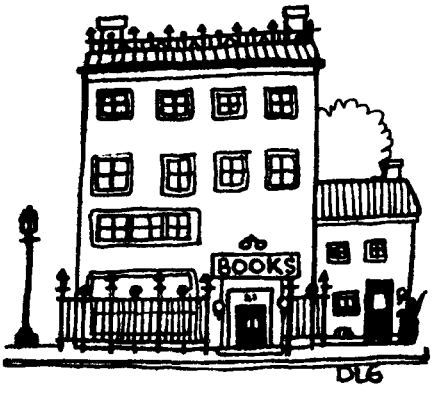
Saving the Queen
by William F. Buckley, Jr.
Doubleday, 264 pp., $7.95

This novel about the fate of a CIA recruit from Yale has lively aspects, most of them the product of splenetic political energies and a profusion of social detail. Mr. Buckley knows well, happily, the manners, the language, and the disposition of the upper class to which his protagonist belongs. It is his intelligent observations on these and similar matters that prevent his novel from being mired entirely in political tendentiousness. Indeed, certain of the political vignettes, such as one describing the brutality of an English schoolmaster toward a despised American schoolboy, are of an outstanding ugliness that only the fictional mode, with its transparencies and telling imaginative license, could have imparted. The schoolboy is none other than Blackford Oakes, later to accept enlistment in the CIA for the urgent reason that service in the CIA will spare him, a World War II veteran, the necessity of returning to active duty with the outbreak of the Korean War. Midway through, the novel falls victim to improbable plotting. Still, despite that, and despite the sometimes leaden effects of a debater's prose on the progress of the narrative, the workings of vitality and intelligence make up for a good deal here.

•

The Verdict
by Hildegard Knef
Translated by David Anthony Palastanga
Farrar, Straus & Giroux, 377 pp., $10

Shapeless and impressionistically overloaded, Miss Knef's new autobiographical work is haunting nonetheless. It documents a battle for life waged in one



hospital after another, including innumerable agonizing operations for a variety of illnesses and, finally, the diagnosis of cancer. With consistent bite Miss Knef writes around this grimmer documentation on a subject of which her long history of illness has made her a master: the psychic relation between the dependent patient, and her doctors, nurses, and aides. That relationship consists essentially of barter: the patient's total obedience in exchange for comfort and reassurance—a costly purchase, the book would have us know. At her best in the graphic hospital scenes peopled with memorable nurses, aides, and doctors—maniacs, a fair number of them, apparently—the patient is a satirist on a grand scale and seldom ineffectually. Miss Knef has a bitter native wit, the better part of which is put to use here in characterizations of medical charlatans and hangers-on and, above all, of the healthy, who are forgiven neither their health nor their capacity for exhibiting indifference toward life. A work of considerable strength, despite a confusing chronology, and one not without philosophic dimension.

•

Scarlett, Rhett and a Cast of Thousands: The Filming of "Gone With the Wind"
by Roland Flamini
Macmillan, 365 pp., $13.95

Undoubtedly the most fascinating aspect of this chronicle about the making of *Gone With the Wind* is its evocation of an era when the national pulse seemed to beat in time with Hollywood's. Only in such a time could the contest for the role of Scarlett O'Hara (Tallulah Bankhead? Bette Davis? Norma Shearer?) have assumed, as it did, proportions of a kind as to inspire editorial comment in otherwise sober journals or to move the Alabama Public Service Commission to pass a unanimous resolution endorsing Tallulah Bankhead for the role. *Time* correspondent Roland Flamini strikes precisely the right note in this closely detailed study of late Thirties Hollywood: a detached ironic tone pleasantly free of condescension, which, considering some of his subject matter, is no small achievement. In the course of the Selznick studio's extensive search for the right Scarlett, women in untold numbers made themselves available to Selznick and his agents in ingenious ways, each out of the conviction, shared, apparently, by aspiring actresses from sea to shining sea, that she was the Scarlett the producers of *Gone With the Wind* had so long been seeking. At Christmas an enormous gift arrived at Selznick's home in the shape of a book, wrapped in a *Gone With the Wind* dustjacket; the gift unwrapped, out popped a girl who wished Selznick a Merry Christmas and gravely informed him that she herself was the Scarlett he was looking for. Acute in its perceptions overall, aside from such comic matter, and achieved with a fine and flowing ease, Mr. Flamini's close-up study of a Hollywood legend is first-rate and serious entertainment.

DOROTHY RABINOWITZ

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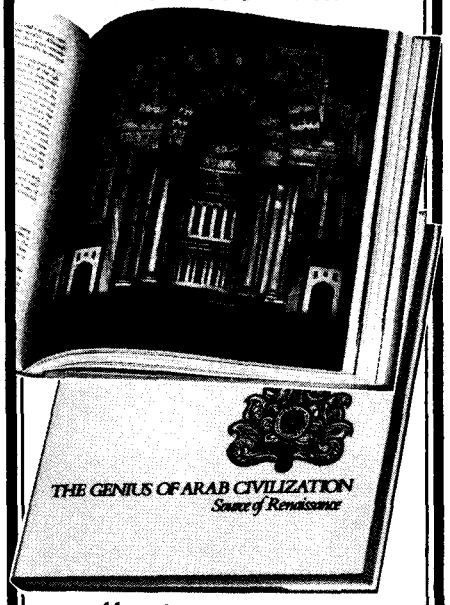

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Trade Winds

by William Cole

Prides and Prejudices

I can be just as opinionated as the next man, and this is a good time to be opinionated about last year's books, to pick favorites, to mention some I didn't have room to cover, and to flaunt a few prejudices:

BEST NOVEL: *Humboldt's Gift* by Saul Bellow (Viking, $10). For sheer richness, page by page, it has been beaten from time to time only by Bellow himself. A delight.

MOST DELIGHTFUL NOVEL: *Realms of Gold* by Margaret Drabble (Knopf, $8.95). Pay no attention to the naysayers. You'll *love* it!

WORST NOVEL: *Willard and His Bowling Trophies: A Perverse Mystery* by Richard Brautigan (Simon & Schuster, $5.95). Up to the author's usual standards: fey and wispy.

BEST NONFICTION: *The Great Railway Bazaar* by Paul Theroux (Houghton Mifflin, $10). A terrific tootle through Asia on a number of famous trains. A best-seller that actually deserves it.

WORST NONFICTION: *The Unexpurgated Code: A Complete Manual of Survival* by J. P. Donleavy (Delacorte, $10). A pompous, humorless man trying to be funny. Heavy-footed, arch, and vulgar in a not-nice way. The interview with him in the current *Paris Review* backs me up.

BEST POETRY, AMERICAN: *The Western Approaches* by Howard Nemerov (University of Chicago Press, $7.95). A contemporary master in his strongest book.

BEST POETRY, ENGLISH: *Somewhere Is Such a Kingdom* by Geoffrey Hill (Houghton Mifflin, $6.95 cloth, $3.95 paper). First American appearance of one of the half-dozen best poets alive.

BIGGEST DISAPPOINTMENTS: Four novels by four of my favorite authors: *The Black House* by Paul Theroux (Houghton Mifflin, $6.95), *The True Life Story of Jody McKeegan* by Don Carpenter (Dutton, $7.95), *The Big Nickel* by Calder Willingham (Dial, $7.95), *Terms of Endearment* by Larry McMurtry (Simon & Schuster, $9.95).

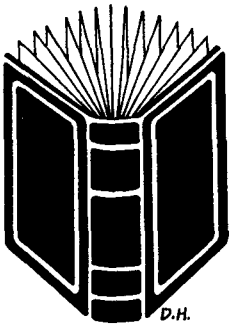
BEST BOOK FOR DIPPING INTO: *The People's Almanac* by David Wallechinsky and Irving Wallace (Doubleday, $14.95 cloth, $7.95 paper). An omnium-gatherum of—everything. I open at random: "Eyewitness report on Martin Luther," "Kings of the Kitchen," "Bizarre Epitaphs." Like that.

MOST LAVISH BOOK: *The Joys of Wine* by Clifton Fadiman and Sam Aaron (Abrams, $45). The color photos! The maps! The very paper! Don't read while eating fried chicken.

BEST NOVELTY BOOK: *The Yum Yum Book* by R. Crumb (Scrimshaw Press, $6.95). A fable (clean, oddly enough) by the genius of underground cartooning, about a frog and a girl. Brilliant color.

BEST TITLE: *By Grand Central Station I Sat Down and Wept* by Elizabeth Smart (Popular Library, $1.50 paper). A novel with a cult following—published in England in 1945, now courageously brought out here as a mass-market paperback.

BEST FOLK SONG BOOK: *Folk Songs of Britain and Ireland* by Peter Kennedy (Schirmer/Macmillan, $35). Extremely scholarly and austere. Melody lines, words, variations, maps. Broken down:



"Songs of Courtship," of Seduction, of Country Life, of the Traveling People. . . .

BEST BOOK ABOUT MUSIC: *Their Words Are Music: The Great Theatre Lyricists and Their Lyrics* by Lehman Engel (Crown, $14.95). If you care for popular song, you must have this. Could be called a companion volume to Alec Wilder's great *American Popular Song*, which dealt with the music side.

HARDEST BOOK TO READ: *JR* by William Gaddis (Knopf, $15 cloth, $5.95 paper). I attacked this three times, with the best will in the world, and I simply couldn't get with it. Ten minutes and the eyelids gently close.

BEST BOOK FOR AN IRELAND ADDICT: *Remembering How We Stood* by John Ryan (Taplinger, $8.95). Literary Dublin in the Fifties. Mostly Brendan Behan, Patrick Kavanagh, and Flann O'Brien. □

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artsletter

Prepared in cooperation with the National Society of Literature and the Arts.

NSLA CONFERENCE ON FIRST NOVELS. The Society's second public symposium--on "The First Novel: An Endangered Species"--was recently held at the Conference Center in Tarrytown, N. Y. A weekend of discussions was led by novelist and NSLA board member James Michener, whose concern about the problems faced by authors of first novels was aroused when he learned that some publishers no longer read unsolicited manuscripts and that some retail book chains no longer order first novels because of their poor sales potential. Michener was also concerned about the continuing drop in the number of first novels being published.

These and related issues were discussed by heads of major publishing houses, editors, and retailers, as well as by several first novelists who have managed to break into print. Among the latter were Marilyn Durham, author of The Man Who Loved Cat Dancing, who explained how to write and get published while raising a family, and Shelley List (Nobody Makes Me Cry), who confessed to trying to raise sales by asking for her book in bookshops all over town.

John Macrae III, president of E. P. Dutton & Co., explained his company's policy of returning unsolicited manuscripts without a reading. Dutton now asks the author to write a one-page outline, giving reasons why he thinks his book should be published. If that proposal strikes a spark, Dutton will ask to see the manuscript. Peter Schwed, of Simon & Schuster, said that publishers will always read a manuscript sent by a reputable literary agent. But there was general agreement that it is even harder for an unknown writer to get an agent than to get a publisher.

Addressing himself to the charge that book chains now veto the purchase of first novels, Russell Hoyt of Walden Books acknowledged that this was generally true, though there have been and will continue to be exceptions. The problem for bookshops is the cost of returning unsold copies to the publisher--not so much the postage as the administrative cost of getting them on and off the shelf.

All those present agreed that fewer and fewer first novels are being published. Here, too, the problem is an economic one. It takes a sale of 8,000 copies for a hardcover book to break even these days, and the average sale of a first novel is 4,500 copies. Publishers--especially those bought up by conglomerates--are increasingly concerned with the bottom line, and they tend to put their weight behind writers whose track records give promise of bestsellerdom. The best plan for the new writer, said Harold Taylor, is to do a best-seller first, and then the others will go right along.

Despite all, the NSLA conference proved that first novelists still have a chance, given the right breaks. Mary Hemingway, who said "Ernest would have liked it," announced that the new Ernest Hemingway Award for first novelists (see "Artsletter," May 3, 1975) has been increased to $6,000. A member of the audience collared one of the publishers to tell him about a novel he had written and a week later got a contract for it and a generous advance. Several other writers present in the audience were invited by James Michener to bring their manuscripts to his home in Pennsylvania for whatever help and advice he could offer.

BLOWING THE WHISTLE ON STOLEN ART. Last fall The New York Times ran a front-page story on the looting of Cologne Cathedral, from which millions of dollars' worth of art objects had disappeared into the night. The prognosis for their eventual recovery is good. Thanks to worldwide reporting of the Cologne theft,

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the robbers will have a hard time turning their booty into cash. But for every art theft that gets into the papers, there are thousands that go unreported. During the past decade the looting of museums, private collections, churches, and archeological sites has reached epidemic proportions. In 1974 alone some 11,000 art objects were stolen in Italy, some 6,500 in France. Mostly, they were uninsured, unphotographed, and unmentioned in the press--and mostly they ended up in the hands of dealers.

The rise in art thefts has gone hand in hand with the rise in art prices. Even if "hot" works of art are disposed of at a fraction of their value, it still pays to steal the stuff. And though this trade begins in the underworld of illegal middlemen and dealers, it usually surfaces into respectable channels. A Ming statuette stolen from a provincial French museum in 1967 may end up eight years later in the hands of a bona fide dealer in San Francisco, having passed en route through various intermediaries and owners in Frankfurt, Istanbul, Bangkok, and Tokyo. Had the theft of that Ming piece been reported at once to customs officials, police headquarters, and art dealers all over the world, the thief and his accomplices might have found it much more difficult to unload the object onto the bona fide art market. Interpol, the international police organization, does send out notices of major art thefts, but the circulars go to a restricted list of recipients, and they cover only a tiny fraction of what is stolen every year.

Something more is needed: a central archive or clearinghouse for information on art thefts the world over. Today the foundations for such an archive are being laid by the International Foundation for Art Research in New York City. With a grant of $100,000 from the Jerome Foundation, IFAR has undertaken a two-year study, first to determine the feasibility of collecting and cataloging an ongoing dossier of stolen art, then to begin building up a central archive in computerized form. Project director of the study is Bonnie Burnham, a young American recently returned from five years in Paris, where she worked for the International Council of Museums on the problem of smuggled antiquities. Ms. Burnham is also author of a new book entitled The Art Crisis (St. Martin's Press, $8.95), which deals intelligently and readably not only with theft and smuggling but also with the role of the museum at a time when art is becoming almost too valuable to exhibit.

VIKING PENGUIN. Another of America's independent book publishers has been taken over--but this time not by an American conglomerate. Viking Press, privately owned since its founding in 1925 by Harold K. Guinzburg, now passes into the control of Penguin Books, the giant British paperback publisher. A new company, Viking Penguin Inc., has been formed, with Thomas H. Guinzburg--son of the founder--continuing as chief executive. Viking paperbacks will be published in future under the Penguin imprint, and wider distribution of the Penguin line on this side of the Atlantic is envisaged.

Despite its reputation as one of America's most prestigious publishers, Viking has been squeezed for cash in recent years. One reason for this, according to publishing gossip, is that Viking lacks a textbook division and hence relies more heavily than most houses on so-called trade sales--that is, fiction and non-fiction sold through regular bookshops. Penguin (which is itself part of a vast British publishing and financial conglomerate called S. Pearson & Sons) will be injecting $3 million of fresh capital into the new company. "I expect," Mr. Guinzburg says, "to improve and strengthen the present Viking list. The marriage is ideal. Each partner brings an essential and enviable dowry to the other."

ARTSLETTER is prepared in cooperation with the National Society of Literature and the Arts, 488 Madison Avenue, New York, N.Y. 10022.

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The Movies

by Judith Crist

Kubrick as Novelist

Stanley Kubrick's *Barry Lyndon* is a consummate work of film art, a "literary" period piece brought to cinema terms of remarkable intelligence and overwhelming beauty.

A film novel in the 18th-century Fielding tradition and Victorian Thackeray manner is hardly what most people expect from Kubrick, who gave us *The Killing* and *Paths of Glory* in the Fifties, *Lolita, Dr. Strangelove,* and *2001* in the Sixties, and started the Seventies with *A Clockwork Orange*. But a change of pace is as much his hallmark as the perfection of craft and art that he brings to the accomplishment, as well as his total control thereof, as producer, director, and writer.

Four years in the making in England and Eire, and costing $10.5 million, *Barry Lyndon* is a three-hour detailing of the rise and fall of an 18th-century upstart, Redmond Barry, a son of the Irish gentry cast out into the world after a disastrous romantic duel and brought low in service in the English and Prussian armies during the Seven Years War. In peacetime a police spy, then cardsharp, ladies' man, and duelist, he makes his fortune by marrying the wealthy and beautiful Countess of Lyndon, and thus acquires the "style and title of Barry Lyndon." The second half of the film recounts the "misfortunes and disasters" that bring him down from this "pitch of prosperity."

Kubrick based his screenplay on Thackeray's first novel, *The Memoirs of Barry Lyndon, Esq., Written by Himself,* serialized in 1844, the first-person story of an unmitigated scoundrel, who claimed himself "the victim of many cruel persecutions, conspiracies and slanders." But Kubrick's concern is not a rake's progress, and what emerges—from both the fidelities to the source and the Kubrick departures therefrom—is the portrait of a rather decent young man corrupted by a corrupt society, a man who learned the ways of that world too well and was fool enough to put his trust in the nobility of noblemen. But his mother loved him.

Barry is given an intriguing duality by Ryan O'Neal, who proves himself the excellent actor *What's Up, Doc?* suggested he could be; there is infinite variety to his portrait of the growth of a romantic country lad into a dissolute loser, and he breaks your heart a little along the way. So does Marisa Berenson as the Countess, most eloquent in her silences, her story in her eyes. The entire cast, from Patrick Magee to Hardy Kruger to Marie Kean to Murray Melvin, Leonard Rossiter, Leon Vitali, even two infants in arms, is perfection, as is Michael Hordern as the off-screen narrator.

No historical film in memory is so saturated in period as this one, with the effulgent vistas, landscapings, and stately homes and castles that no studio could provide, with original artifacts and even some costumes, and with, for the first time, authentic lighting. A Zeiss f0.7 lens, 100 percent faster than the fastest lens hitherto available for movie cameras, enabled Kubrick to photograph the interior night scenes by candlelight. The effect is overwhelming, and is complemented by his reliance on natural light in daytime scenes. It is as if great works of art had come to vibrant life, the textures from Old Masters, the figures from Reynolds and Gainsborough and Hogarth, with a contemporary score —Bach, Mozart, Vivaldi, Paisello, a recurrent and haunting Handel sarabande —in the background. We are transported to another time and place, another Kubrick odyssey of extraordinary proportions, this one to engage the heart and mind and remain therein.

Marisa Berenson in Barry Lyndon—*"For the first time, authentic lighting."*

One Flew Over the Cuckoo's Nest is one of those films that are better in the watching than in the retrospect. It is a finely made film, perhaps the most honest to date to deal with the inmates of a mental hospital and the boldest in exploiting the freak-show comedy of Bedlam. And it may well be the vehicle to win Jack Nicholson his long-deserved Oscar. But its subsurface rewards are minimal, its insights as naive as its thesis is obvious.

Not so the Ken Kesey novel that has held a generation in thrall since its publication in 1962. For while Kesey chose the mental hospital as his microcosm, the Combine that was his power structure extended beyond it and was reflected in the consciousness of his narrator, Chief Bromden. But take away the overall compassionate perceptions of the Chief and we are left with still another "metaphor" movie, still another gut-appeal story of the "free spirit"—i.e., a gamblin' fightin' fornicatin' bravo—ground down by the system.

And that is what we get by way of the screenplay by Lawrence Hauben and Bo Goldman; direction by Milos Forman, whose Czech films *Loves of a Blonde* and *The Fireman's Ball* established his gift for realistic comedy; and a superlative performance by Nicholson as Randle Patrick McMurphy, the man out to beat the system. Feigning insanity to get away from a penal work farm, he is committed for observation to a state hospital, assigned to the ward controlled by Nurse Ratched. And it is McMurphy's war with Big Nurse, at first on his own behalf and soon on behalf of his ward-mates, that engages us in its black comedy, its cruelty, its slapstick, its inhumanity, its broad

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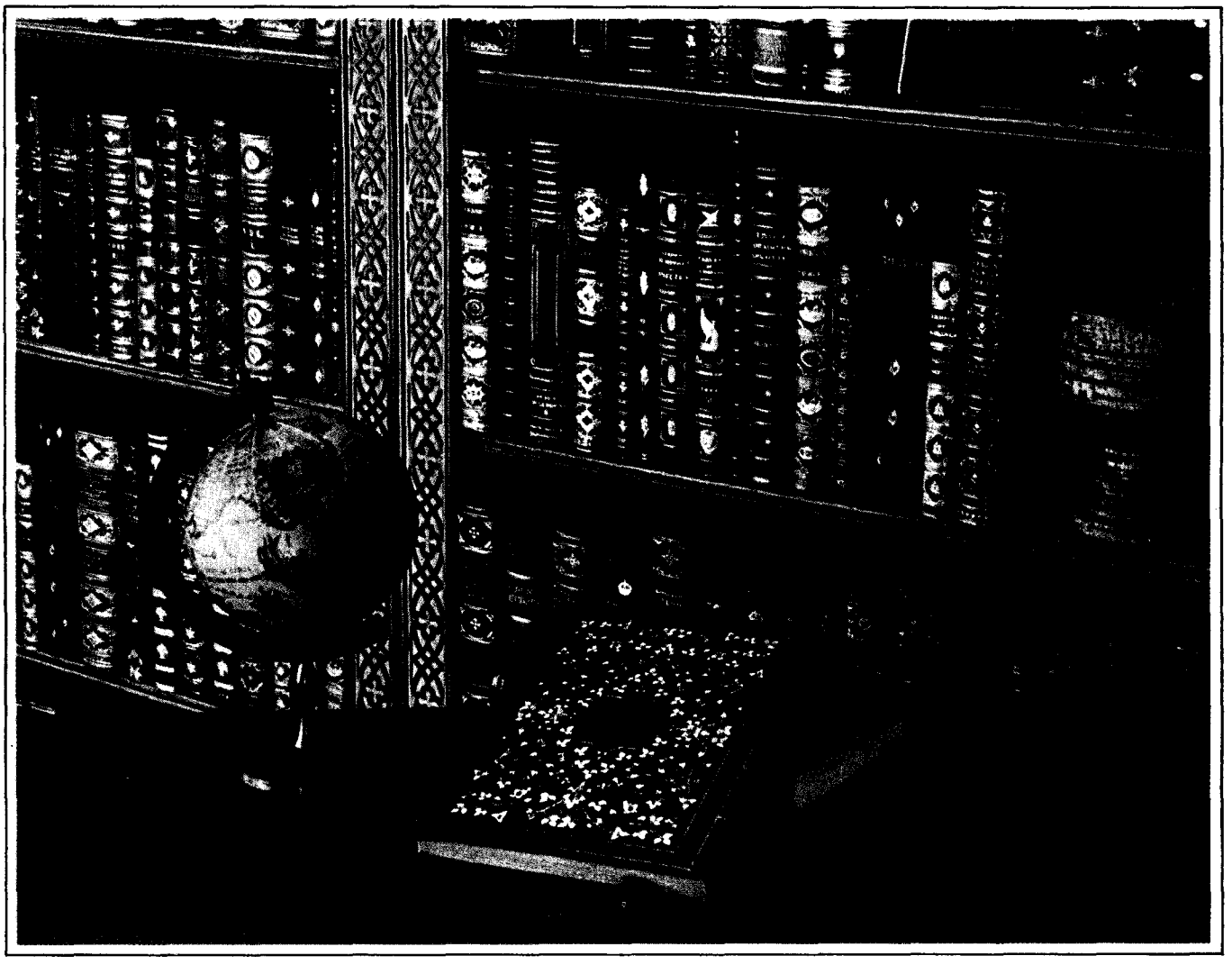

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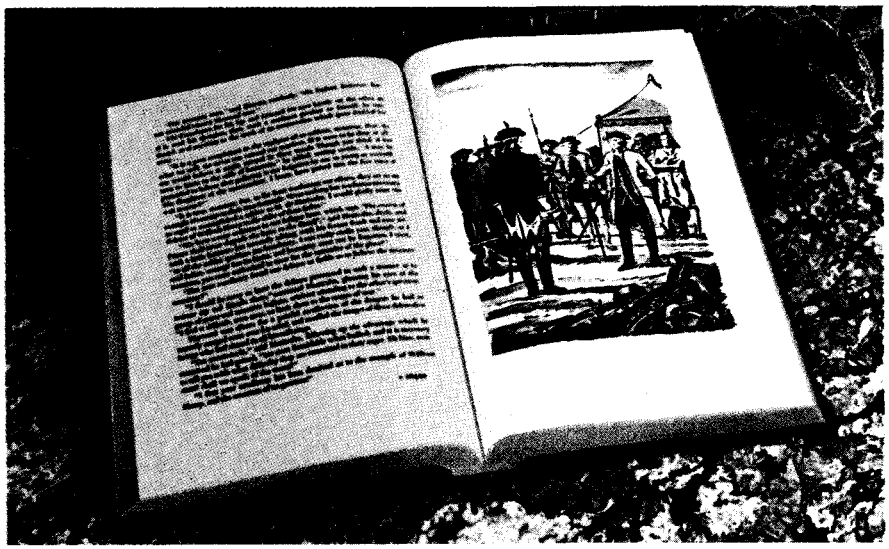

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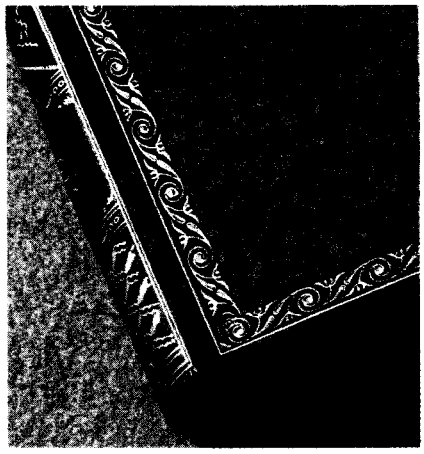

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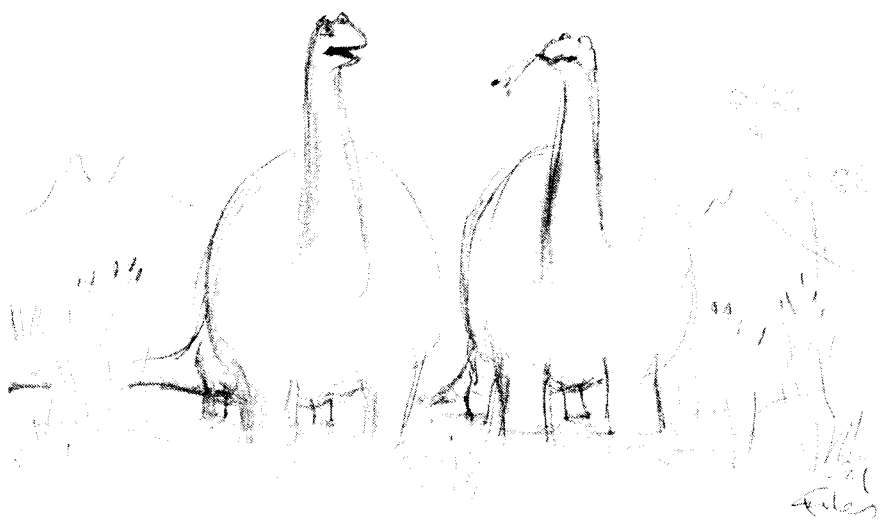
farce and final tragedy. Nicholson's persona is irresistible, the character an extension of the triple-hitch sailor of *The Last Detail*, the machismo tempered by a kindliness, the worldliness by a lower-class simplicity. The duel is given new dimension by Louise Fletcher's interpretation of Nurse Ratched. Her villainy is a sweet reasonableness that lies in the flat blue eyes, the rational order, the reference to rules, the quiet honing of the stiletto and gentle probe of vulnerabilities before the stab to the heart—and it is terrifying. The supporting cast, including non-professionals, is excellent.

The movie does make diverting use of excursions that the stage version could not encompass, but it still develops a harrowing claustrophobic atmosphere in which the drama is played to its terrible end, with one man's freedom the leavening. The tainted laughter has long faded—and tainted it is by the realization that we have been laughing at the antics of the sick, as outsiders rather than the insiders the novel permitted us to be. Credit the filmmakers for their straightforward unsentimental style, for leaving the Christ-symbol parallel or madhouse-refuge-of-sanity-in-an-insane-world message to the seekers thereof. But credit them, too, for giving us little beyond further assurance that the system can't be bucked, with the fall of still another supercommon anti-hero to prove it.

Joseph Losey is currently offering us further assurance that unhappiness is where you find it. In his *The Romantic Englishwoman*, Glenda Jackson gives initial credibility to her title role as a suburban upper-class mother and wife of a successful novelist—Michael Caine, no less. "Are you discontented?" her husband asks after she has dashed off to Baden-Baden by herself. "I would be, but I don't feel I have the right," she replies. So, having apparently nothing else on their minds (beyond giving a party inviting everyone they *don't* know), they while away the time suspecting each other of infidelities, his with the au pair, hers with a gigolo she met in Baden-Baden. The gigolo, woodenly portrayed by Helmut Berger, shows up in England, and credibility departs as Caine invites him into the household over his wife's protests. The lady protests too much, and an abortive affair ensues. Tom Stoppard and Thomas Wiseman concocted this pointless fake-feminist pseudo-urbane tale out of a Wiseman novel and decked it out with embarrassing attempts at Cowardish sophistication. Before long we begin to doubt that Caine can write more than his name, and not even the accomplished Miss Jackson can convince us of a grown woman's interest in Berger. For all of Losey's stylish touches and wallows in decor and reflected images, the film is as pretentious as its characters are bubble-headed.

While Losey contends merely that the dreams of the everyday housewife run to the robot-gigolo likes of Helmut Berger, the French go a bit further with *The Story of O*, the top hit in Paris, now ours to share. Based on that erstwhile underground "confession" by Pauline Reage (allegedly, and believably to anyone sensitive to sexism, the pseudonym of a male member of the French Academy), the film contends that subjection and slavery, humiliation and torture, are the ingredients of womanly love and a variety of sadomasochistic sexual activities the fruits thereof. But not to worry—or salivate. This is schmaltz-core porno, softer than the butter that wouldn't melt in the mouth of Corinne Clergy, its pretty heroine, as she simulates orgasm after orgasm in a variety of couplings, whippings, shacklings, and so on, with nothing more offensive than a rounded bottom or breast on screen, all against a variety of luxurious backgrounds. It is, after all, made by Just Jaeckin, who gave us *Emmanuelle* and knows that the bourgeoisie is entitled to its erotica without the offensive trappings of real sexual activity—and in subtitled French, yet. The story is told in voice-over, its banality matched only by its monotony, and an underground "classic" emerges as nothing more than Total Woman à la Française. The Marquis and the Chevalier would laugh themselves silly—sadomasochistically, of course.

Because Catherine Deneuve is French, producer-director Robert Aldrich contends, American audiences will find her more acceptable than an American actress in the role of the high-priced call girl with whom Burt Reynolds is in love in *Hustle*. Without their national morality hang-ups, they can relax and concentrate on what he sees as the story of an "honest" prostitute and an "honest" cop too "square" to marry the woman he loves. So much for casting choices and morals. What emerges on screen, by way of the Steve Shagan screenplay, is a melodramatic detailing of a couple of days in the life of a Los Angeles police lieutenant, focusing on his investigation of the death of a teenager, daughter of a "nobody." Its distinction is Ben Johnson's raw and remarkable portrait of that "nobody," Eileen Brennan's stunning moments as his wife, Paul Winfield's as Reynolds's partner, and other minor performances. And Aldrich's uncompromising camera eye, scanning the values by which high and low live, aware of the constant audiovisual assault upon our senses and the corrosion of our sensibilities, provides a gritty texture that separates this from run-of-the-mill police flicks. Reynolds carries off the square-cop image with the easy macho style he sustains on or off duty, but Deneuve remains as dazzling a made-of-marble beauty as ever sold the world countless gallons of Chanel. Their affair is simply one of man and mannequin. □



"I say, eat, drink, and be merry, for tomorrow we will be listed under 'extinct' in the Encyclopaedia Britannica."

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Music to My Ears

by Irving Kolodin

Magical Flute, Marriageable Figaro

Something unique and wonderful has been added to Mozart's last opera to make it (after nearly 200 years!) a *Magic Flute* in more ways than the merely musical. That is the directorial genius of Ingmar Bergman, which has produced what is, on balance, the finest screen version to date of any opera. (See also Judith Crist in *SR*, November 29, 1975.) Some prior films have had bigger singing "names"; more than a few have had more elaborate production values. None has so well exploited the resources of the screen to do things musically as well as dramatically impossible in a theater.

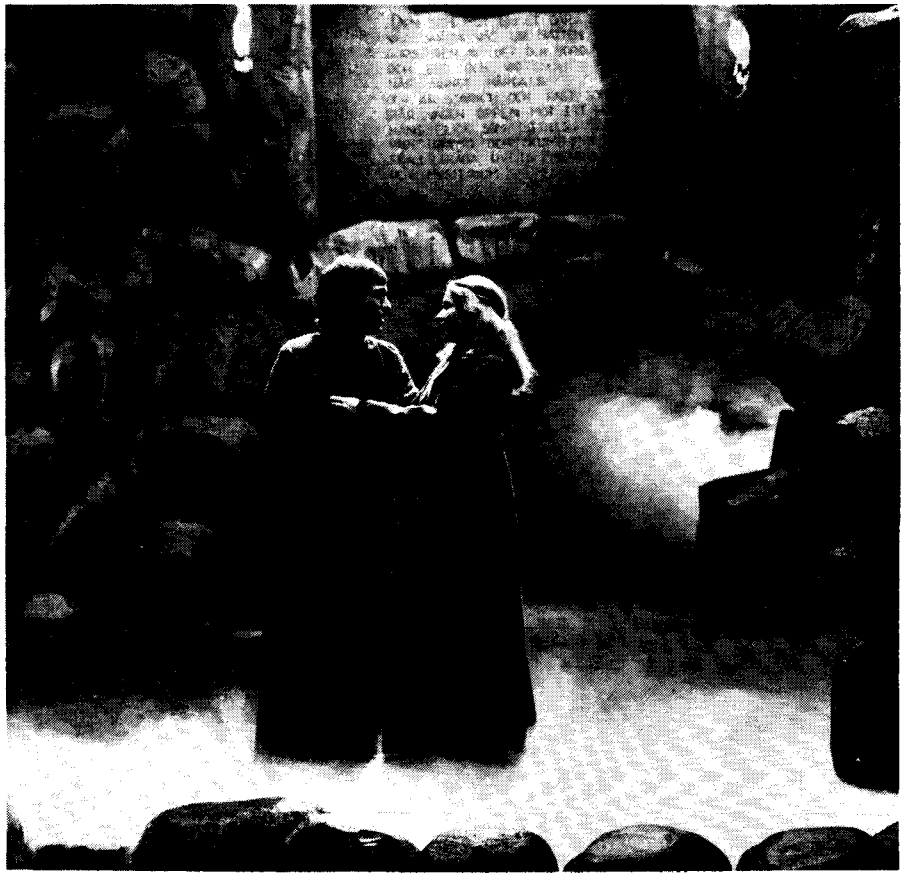
Contrary to all precepts as to how such a triumph should be accomplished, Bergman's *Magic Flute* is framed by an opera house (if a very special one). The great overture is not long under way when the camera leaves off scrutiny of the audience to take us outside of what is clearly the famous old (18th-century) Drottningholm Theater, on the outskirts of Stockholm. When the camera goes back to pick up the curtain rise, it is to establish a stylized treatment of Mozart such as might have been seen on the boards in Vienna even as the composer drew his last breath.

As often as suits Bergman's purpose, however, he has his frame and his freedom, too. Where space and illusion are primary requirements, he is obviously operating in a studio, cleverly piecing the expanded action into the intimate framework. Out of this productive partnership of the fixed and the flexible, Bergman has evolved a *Magic Flute* that is not only rollicking fun and frolic but also, under the continuously meticulous direction of conductor Eric Ericson, thoroughly Mozartian in every musical way. Like the discriminating artist—and excellent musician—that he is, Bergman allows Mozart's treatment of the allegorical text by Emanuel Schikaneder to establish its own character before infusing a flavor of his own. There are such imaginative touches as a flute so magical that it hovers in the air for Tamino's hand to grasp, animals that are enchanting in their grotesqueries, and a Monostatos as fearsome as only Ragnar Ulfung (last seen at the Met as Mime in last season's *Ring*) could make him. Best of all, Bergman has exercised creative liberty in spelling out the hostility of Sarastro and the Queen of the Night, which is only alluded to in the libretto, and thus has made the film much more coherent than the opera ever is in the theater.

What the music-minded will especially appreciate is the manner in which the pre-taped sound is worked with and played against to produce an almost endless succession of colorful images, superbly photographed by Sven Nykvist. Not only is the music all there: it becomes a particularly bright thread of the tapestry in Bergman's perfectly synchronized action, minus strain, tension, or vocal effort in the superimposed images of the performers. Every now and then the camera returns to the audience, especially to the face of one enchanting girl whose involvement could have inspired Mozart to another aria.

The abundant quantity that he did write is admirably delivered by Josef Kostlinger (Tamino), Irma Urrila (Pamina), Birgit Nordin (The Queen of the Night), Ulrick Cold (Sarastro), and, above all, Hakan Hagegard (Papageno) The Swedish text falls pleasantly on the ear, and the English subtitles are amusingly integrated into the action. For me, the happiest of Bergman's improvisations (he wrote the script himself) comes when the guardian of the temple reacts to Papageno's comic cowardice in the trial-by-fire ritual by saying, disdainfully: "The people he sends us!" Schikaneder (the first Papageno) didn't write the line and Mozart didn't know it, but both, I think, would have shared the pleasure of the audience.

THE METROPOLITAN'S new production of *Le Nozze di Figaro* doesn't have anything like the imaginative felicities of Bergman's *Magic Flute*, but it has some physical and spiritual ones that are no less special in themselves. Of the essence (planned under the eye of the now departed Schuyler Chapin) was an assemblage of performers rarely matched for physical plausibility, chronological credibility, and all-around suitability. Only Evelyn Lear, as the Countess, did not accord with the realities of Beaumarchais's plot. It is surprising that Günther



Bergman's Magic Flute—*"Rollicking fun and frolic but also thoroughly Mozartian."*

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Rennert, an otherwise resourceful director, did not amend the excessively aged appearance she presented. It is gospel fact that Rosina has been married only three years when the Count's eye starts wandering, and Beaumarchais has her "under age" when Almaviva plucks her from under the guardianship of Bartolo. However, as Rennert's one fall from directorial grace was his overdirection of the scene of the Countess and Cherubino in Act 2, it may be that the character is one about which he has a creative block.

Certainly Rennert should have some credit for converting into a most marriageable Figaro Justino Diaz, who also sings the music well and is rewarded eventually by the hand, mind, and body of Judith Blegan, the liveliest, least coy, and most engaging Susanna the Metropolitan has had in years. Wolfgang Brendel was an excellent Count in his first Metropolitan appearance. Frederica von Stade (American born but matured to the rank of a superb Cherubino in Glyndebourne and Paris), Andrea Velis (a brilliantly studied Basilio), and Richard Best (a masterful impersonation of a gardener) were all carefully crafted to fit snugly into a well-matched ensemble. Some comment suggested that Blegen was not the equal of Hilde Gueden, Licia Albanese, or Bidu Sayao as a voice for Susanna's music. Curious: that's what others were saying then about Gueden, Albanese, and Sayao vis-à-vis *their* predecessors. In a dozen years, they'll be citing Blegen as the new paragon. Steuart Bedford, whose conducting, last season, of Britten's *Death in Venice* contributed much to its success, shaped the musical score with a steady hand and a highly cultivated sense of Mozartian manners. The new scenery by Robert O'Hearn is spacious, atmospheric, and theatrically workable. The maze of the last scene could, however, be improved.

THE CROWDED pre-holiday period brought a more than casual number of names not only new but also worth remembering. Among them was Vladimir Viardo, a new young Russian pianist of might as well as mane, who made his Carnegie Hall debut in a volatile performance of Prokofiev's Fifth Concerto with the Moscow State Symphony Orchestra under the energizing direction of Dmitri Kitaenko, the best young Russian conductor to be heard here since Kiril Kondrashin. Other conductors less than familiar to New York concert halls included Riccardo Muti, whose conductorial drive in his latest appearances with the Philadelphia Orchestra has earned him the newly created post of its principal guest conductor for next season. This year's appearance in Carnegie Hall brought with it a performance of Schumann's Symphony No. 2 that was rather more a matter of conductorial overdrive. Lawrence Foster, in his debut with the Philharmonic Orchestra, left a particular memory of musical forcefulness in a boisterous performance of Gunther Schuller's Symphony for Brass and Percussion.

Sarah Caldwell's recent ascension to the podium of the New York Philharmonic Orchestra, on her way to a Metropolitan debut this month in Verdi's *La Traviata*, need not have been joined to a special program of music by women composers. Her qualities may be summarized by saying that she did more for the music than the music did for her. In quality the works of Ruth Crawford Seeger (an andante for string orchestra), Thea Musgrave (clarinet concerto), Lili Boulanger (*Faust et Hélène*), Pozzi Escot (Sands), and Grazyna Bacewicz (Overture) ranged from distinctive to workmanlike, with the higher category concentrated in the first three. The contention that women composers are systematically snubbed is undercut by the record: the good works have all been played previously by American orchestras, and the Musgrave (powerfully performed by Stanley Drucker) gives every promise of enduring interest.

Why, then, are few works by women heard frequently? Because the symphonic repertory is primarily a repertory of masterpieces. Thousands of men have written music for every man who has written a masterpiece. If women in equal numbers and over a comparably long period applied themselves to composition—as they have to painting, sculpting, poetry, and novels—the quantity of durable musical works to their credit could conceivably be quite different. □

Answer to *Wit Twister* (see page 7): argon, organ, groan.

Answer to Fraser Young *Literary Crypt No. 49* (see page 53): Like knives, misshaps either serve us or cut us, as we grasp them by the blade or the handle.
Lowell

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Light Refractions

by Thomas H. Middleton

Back to Our Antecedents

At the risk of belaboring a point, I'm going to renew the attack against selecting the incorrect antecedent for a given verb. I opened this can of worms a couple of months ago in a column called "Afternoons That Happen." In brief, what I said was that I'd seen the sentence "It was one of those unforgettable afternoons that happens once in a lifetime," and I argued that it should be "afternoons that *happen,*" since the subject of the verb *happen* is the relative pronoun *that* and the antecedent of *that* is *afternoons*—a plural noun.

I expected that column to be one of those that appear and are read and nodded over, serving perhaps as a suitable accompaniment to a cup of hot chocolate. To my great astonishment, I touched respondent chords and raw nerves and received an extraordinary amount of mail. Most of it was in agreement with my point of view, either congratulating me for saying something that has long needed saying or telling me how I could have made my point more clearly and economically.

But a surprisingly large number of people wrote to tell me that Fowler (whom I quoted in my support) and I were both wrong and that the sentence "It was one of those unforgettable afternoons that happens once in a lifetime" was correct as it stood. So I feel compelled to return to the fray.

Among the letters agreeing with me was one from Arthur H. Nethercot, Franklyn Bliss Snyder Professor of English, Emeritus, Northwestern University, who reminded me that he'd sent me a letter on that very subject about a year ago and that his examples of the lack of agreement of the verb with the proper antecedent were from—stingggg—the *Saturday Review*. "Benny De Voto and I once collaborated on a college text, *The Writer's Handbook,*" says Professor Nethercot, "and I have never recovered from my mission of trying to tell other people how they ought to speak and write the English language."

I'm glad you're on our side, Professor.

Back to those troublesome afternoons. About a dozen people suggested turning the sentence about, thus: "Of those unforgettable afternoons that happen once in a lifetime, it was one." Good suggestion, I think, but I'm afraid there are those whom it will not satisfy.

One of our "unforgettable afternoons" difficulties seems to have stemmed less from the form of the sentence than from its content. Several people who agreed that we should say, for instance, "I am one of those men who *are* deeply concerned" rather than "I am one of those men who *is* deeply concerned" argued that only one *unforgettable afternoon* can happen *once* in a lifetime. It seems obvious to me that there can be as many unforgettable afternoons that happen once in a lifetime as there are lifetimes for them to happen in.

(To say, as some people did, that the best way to express the thought would be, "It was an unforgettable afternoon that happens once in a lifetime" is to sidestep the problem. I want to face it bravely and forthrightly.)

The fact is, of course, that no afternoon, unforgettable or not, can happen more than once in a lifetime, but for the purpose of brave, forthright problem-facing, let's accept the *once-in-a-lifetime* figure of speech.

Without using too many grammar-school terms, most of which I'm sure I've forgotten anyway, I'll try to make my thoughts perfectly clear this time:

"It was one" is a complete sentence, but it doesn't make much sense. The question automatically arises, "It was one what?" "It was one of those unforgettable afternoons." That makes some sense, but we still ask, "One of *what* unforgettable afternoons?" and the answer is "one of those unforgettable afternoons that happen once in a lifetime." *That happen once in a lifetime* is an adjectival clause modifying not *one*, as several people argued, but *those unforgettable afternoons.*

I pride myself on my open-mindedness; so I'll admit that my view of the problem and its solution is not the only possible one. On the other hand, it is the only sensible one.

Incidentally, all of you (and there are many) who failed to see that the predicate verb—the verb that makes the sentence a sentence—is not *happen*, but *was*, should buy *The Writer's Handbook*, by Nethercot and De Voto. A bit of remedial English is in order. □

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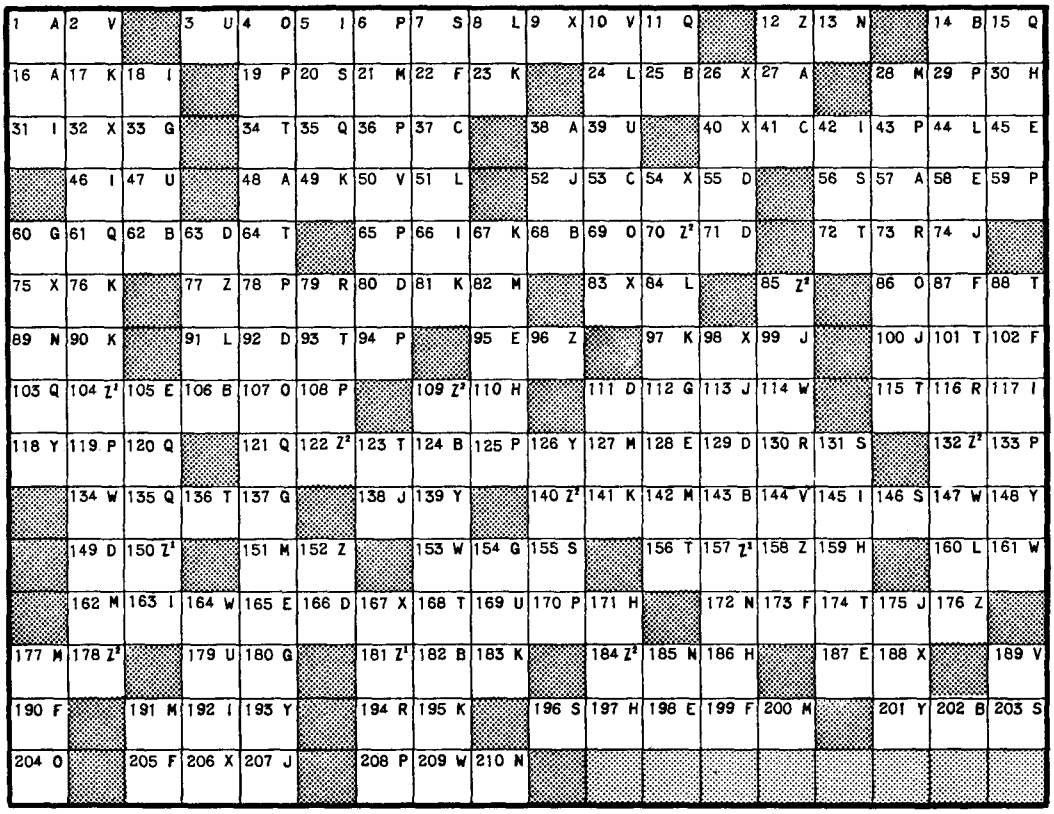

INSTRUCTIONS

If you've never solved one of these puzzles, it will probably look much more difficult than it actually is. If you can answer only a very few of the WORDS correctly, you're on your way to solving the puzzle.

Fill in the numbered blanks of all the WORDS you can guess, and write the letter of each numbered blank in its correspondingly numbered square in the diagram. The letters printed in the upper-right-hand corners of the squares indicate from what WORD a particular square's letter comes.

The diagram, when filled in, should read as a quotation from a published work. The dark squares are the spaces between words. If there is no dark square at the end of a line, a word may carry over to the line below.

The first letter of each WORD, reading down, will spell the name of the author and the title of the work from which the quotation is taken.

You should find yourself seeing words and phrases taking form in the diagram; so you can work back and forth, from WORDS to diagram and from diagram to WORDS, until the diagram is filled in.

CLUES	WORDS
A. Characteristic disposition or temperament	1 16 27 38 48 57
B. *Disproportionate distribution*; lack of muscular coordination	62 68 106 124 143 182 202 14 25
C. Chinese minister to the U.S., 1915–20, 1946–56	37 41 53
D. *Side dish*	55 63 71 80 92 111 129 149 166
E. Heavyweight champion, 1952–56	187 198 45 58 95 105 128 165
F. Companions, associates	102 87 173 190 199 205 22
G. Cavern	33 60 112 137 154 180
H. Secluded	186 197 30 110 159 171
I. Means of attack or defense	5 46 163 192 18 31 42 66 117 145
J. State of danger or trouble; affliction	74 100 113 138 175 207 52 99
K. Black-eyed Susan (2 wds.)	183 23 67 81 141 97 90 17 49 76 195
L. They were frequently played by Percy Kilbride and Marjorie Main	24 44 91 160 8 51 84
M. Shamelessness	127 151 191 21 142 162 28 177 200 82
N. River in the western Soviet Union in Asia, flowing to the Irtysh	172 185 210 13 89
O. Group of organisms derived from a single individual by asexual reproduction	86 107 204 4 69
P. Winner of women's singles at Wimbledon, 1936 (full name)	19 78 94 108 125 43 59 119 170 208 65 36 29 6 133
Q. Nurse who recognized Odysseus by a scar on his leg	135 103 61 11 121 15 120 35
R. Accuses, calls	73 79 194 116 130
S. Brief garments	131 196 20 56 203 7 146 155
T. Incapable of being taken *by force*	168 101 123 136 115 88 64 156 72 34 93 174
U. Daughter of Tantalus and wife of Amphion of Thebes	179 3 39 169 47
V. Savings, reserve, pool	50 144 10 189 2
W. Medicinal or magical *drafts*	164 209 114 153 161 134 147
X. Mythological serpent with a head on each end of its body	75 54 26 206 9 167 40 83 188 32 98
Y. Guides, steers	118 201 126 139 193 148
Z. Length, area, volume, scope	176 158 12 152 77 96
Z¹. English dramatist, (1674–1718; *Tamerlane*	104 150 181 157
Z². Oppressively close	178 109 85 184 122 132 70 140

Answer to *Double-Crostic No. 88* appears on page 8.

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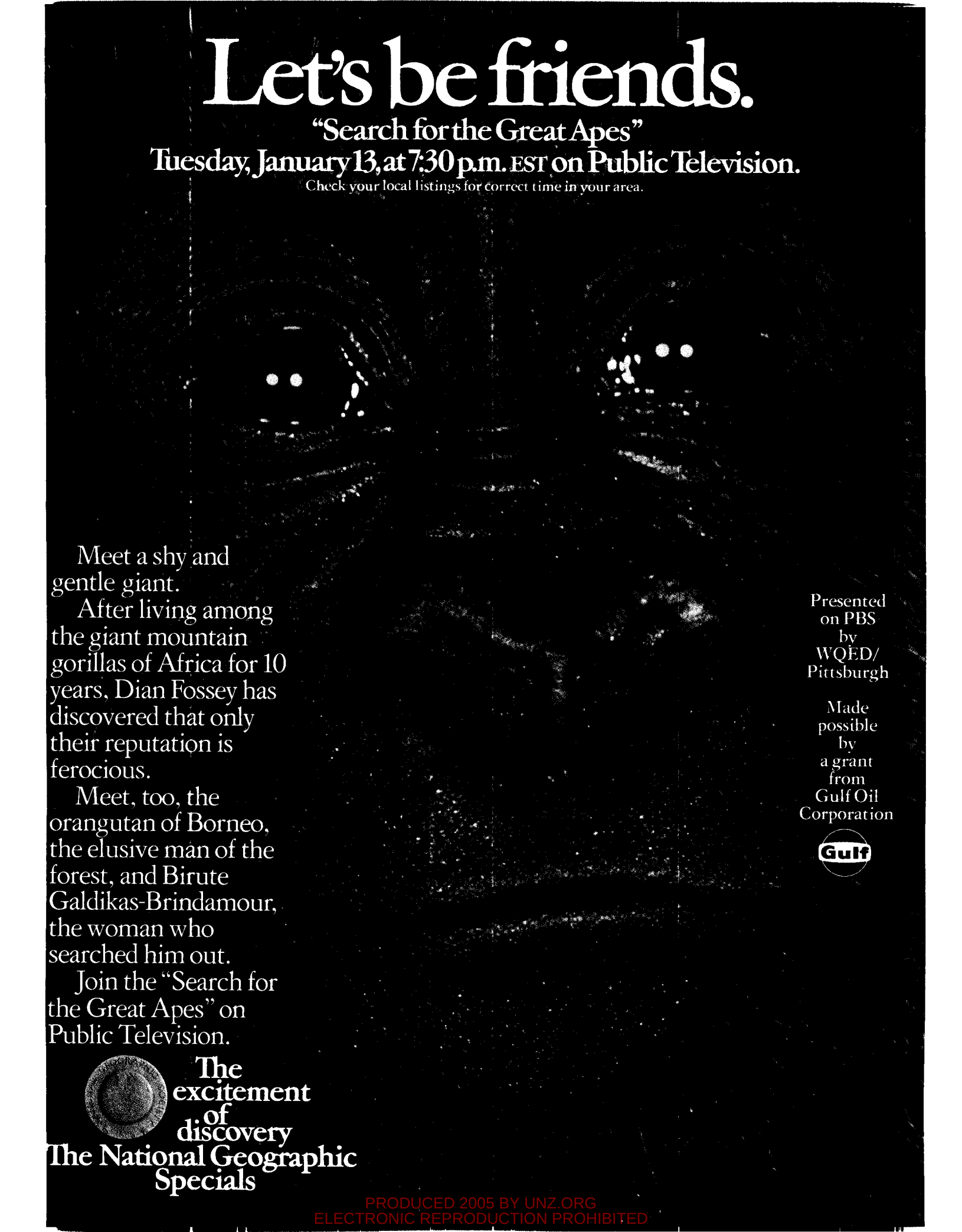

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